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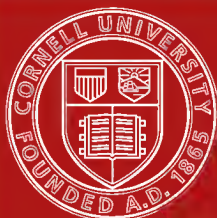
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NOVELLO'S
MUSIC PRIMERS AND EDUCATIONAL SERIES.
No. 21.

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A

DICTIONARY
OF
MUSICAL TERMS

BY

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PROFESSOR OF MUSIC IN THE UNIVERSITY OF OXFORD (1889-1899)

AND

W. A. BARRETT

MUS. BAC., OXON.

(COMPRESSED FROM THE IMPERIAL 8vo EDITION BY K. M. ROSS.)

NOVELLO & COMPANY,
6/-
LIMITED

LONDON: NOVELLO AND COMPANY, LIMITED.

MADE IN ENGLAND.

PREFACE

IN reducing this little book from the authors' larger work, the Editor has endeavoured to omit only such terms as are not in general use ; but, on the other hand, he has of course been compelled to eliminate a vast mass of interesting details and facts, in order to keep it within reasonable limits. Those who have the wish or leisure may be glad to refer to the larger work when available, but to the general public it is hoped this Primer will be found of practical utility. The Editor's best thanks are due to Mr. Kenneth M. Ross for his valuable assistance.

ABBREVIATIONS USED IN MUSIC.

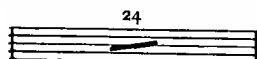
The following is a list of the abbreviations in most common use; the explanation of each term may be found on reference to the words themselves in their proper places :—

Accel. ..	} Accelerando	Chal.....	Chalumeau	G.O.	} Great organ	
Accel° ..		Clar.	Clarinet	G. Org. ...		
Acc.		Clar.	Clarino	Gt.		
Accom.		Clar ^{to} ..	Clarinetto	Grande ...		Grandioso
Accomp. ..		Co. So. ..	Come sopra	Graz°		Grazioso
Accept. ..	} Accompaniment	Col C.	Col canto	Gr.	Great organ	
Acc ^t		Col.ott°....	Coll' ottava			
Accres.		Col.vo. ..	Colla voce			
Adg° or ad°		Com.	Comodo	Hauptw. }	} Hauptwerk	
Ad l.		Con esp. ..	Con espressione	H ^t		
Ad lib.	Cor.	Cornet or horn	Haut.	Hautboy		
Affett°	} Affettuoso	Crem.	Cremona	H.C.	Haute-contre	
Affrett°		Cresc.	Crescendo			
Ag°		Cres.	Crescendo			
Agit°		C. 8 ^{va}	Coll' ottava			
All°		Co. 1 ^{mo}	Canto primo			
Allgtt°	} Allegretto	Co. 1 ^{mo}	Come primo			
All' ott.		C ^o	Concerto			
All' 8 ^{va} ..						
Al seg.						
And°						
And.	} Andantino	D.	{ Destra, droite			
Anim°				(right)		
		D.C.	Da capo			
		Dec.	Decani			
		Decres.	Decrescendo			
Arc.	} Arcato	Delic.	Delicatamente			
Ard°		Dest.	Destra			
Arp°		Diap.	Diapasons			
A t.		Dim.	By diminution			
A tem.		Dim.	Diminuendo			
A temp.	} A tempo	Div.	Divisi			
		D. Mus.	Doctor of Music			
		Dol.	Dolce			
		Dolcis.	Doicissimo			
		Dopp. ped.	Doppio pedale			
Aug.	} By augmentation	D.S.	Dal segno			
B.	} Bass (voice)	Energ.	Energicamente			
B.C.			Esp.	} Espressivo		
Bass. con.			Espr.			
Brill.			Espres. ..			
C.B.	} Col basso	F. or For. ..	Forte			
C.D.			Fag.	Fagotto		
C.F.			Falset.	Falsetto		
C.L.			Ff. or Fmo.	Fortissimo		
C.S.			Fff.	Fortississimo		
	} Contrabbasso	Fin.	Finale			
			Fl.	Flauto		
			F.O.	Full organ		
			F. Org. ..	Organo pleno		
			Forz.	Forzando		
	} Canto destra	Fz.				
			F.p.	Forte-piano		
	} Canto fermo	G.	Gauche			
	} Col legno					
	} Colla sinistra					
	} Con sordini					
	} Cadence					
	} Calando					
	} Cantoris					
	} Canto					
	} Cantabile					
	} Violoncelli					
	} Violoncello					
	} Cembalo					
	} Choir organ					
	} Incalzando					
	} Introduction					
	} Inversion					
	} Left hand					
	} Legato					
	} Leggerio					
	} Left hand					
	} Loco					
	} Luogo					
	} Lusingando					
	} Manual					
	} Maestro					
	} Maggiore					
	} Manuals					
	} Mancando					
	} Marcato					
	} Main droite					
	} Mano destra					
	} Mano dritta					
	} Manu dextra					
	} Meno					
	} Metronome					
	} Mezzo					
	} Mf. or Mff. Mezzo forte					
	} Main gauche					
	} Maelzel's metronome					
	} The beat of a crotchet is equal to the pulse of the pendulum of the metronome said to be Maelzel's, with the weight set at 92					

Mod ^{to} Moderato	Raddol. .. Raddolcendo	Sw. Swell organ
Mor. Morendo	Rall. Rallentando	Sym. Symphony
M.P. Mezzo piano	Recit. Recitative	
MS. { Manuscript or	Rf., rfz.,	T. { Tenor, tutti,
Mus. B... { Mano sinistra	rinf., or	tempo, tiré,
Mus. B... { Bachelor of	rinfz.. }	tasto
Mus. Bac. { Music	R.H. Right hand	T.C. Tre corde
Mus. D... { Doctor of Music	Rilasc. Rilasciando	Tem. Tempo
Mus. Doc. {	Ritar. Ritardando	Tem. 1 ^o ... Tempo primo
M.V. Mezza voce	Riten. Ritenuto	Ten. Tenuto
		Timb. Timbales
Ob. { Oboe, or haut-	S. { Segno, senza,	Temp. Timpani
bois	sinistra, solo,	Tr. Trillo
Obb. Obbligato	subito	Trem. Tremolando
Oberst. Oberstimme	3 ^o Segno	3 ^o Trio
Oberw. ... { Oberwerk	Scherz. Scherzando	Trill. Trillando
Obw. {	2 ^{da} Seconda	Tromb. Trombe
Oh. Ped. ... Ohne Pedale	2 ^{da} Secondo	Tromb. Tromboni
Org. Organ	Seg. Segno, segue	Tromb. Trombone
Ott. {	Sem. { Sempre	Tromp. ... { Trompette, trom-
Ottava	Semp. {	pette
8 ^{va} or 8 ^a ... {	Sen. Senza	T.S. Tasto solo
8 ^{va} alta Ottava alta	7 ^{ta} Septet	
8 ^{va} bas. Ottava bassa	6 ^{ta} Sestet	U. Una
	Sf. or Sfz. ... Sforzando	U.C. Una corda
P. Piano, poussé	Sfp. { Sforzato piano	Unis. Unison
Ped. Pedal	Sfz. p. ... {	
Perd. {	Sim. Simile	V. { Verte, voce, voci,
Perdendo. {	Sin. Sinistra	volta, volti
P.F. or Pf. ... Piano-forte	Sinf. Sinfonia	Va. or V ^a ... Viola
P.f. Più forte	S. int. ... { Senza interrup-	Var. Variation
Piang. Piangendo	zione	Vcllo. Violoncello
Pianiss. Pianissimo	Smorz. Smorzando	Viv. Vivace
Pizz. Pizzicato	Sos. { Sostenuto	Viol ^o {
Pmo. { Pianissimo	Sos ^a {	Violino
PP. {	Spir. Spiritoso	Vo. {
PPP. { Pianississimo	S.S. { Senza sordini	Voce sola
PPPP. {	S. Sord. ... {	Volti subito
1 ^{ma} Prima	S.T. Senza tempo	V ^a l. { Violini
1 ^{ma} Primo	Stacc. Staccato	V.V. {
Prin. Principal	St. diap. { Stopped diapa-	son
4 ^{ta} Quartet	Stent. Stentato	V ¹ Violini primi
5 ^{ta} Quintet	String. Stringendo	V ² Violini secondi

There are other abbreviations employed in manuscript or printed music, the chief of which are as follows:—

In time, a dash with a figure above signifies the length of the pause in bars, *e.g.*:—



In notes, the trouble of writing a passage in full is saved by the use of abbreviations, *e.g.*:



Written.



Played.



Written.



Played.



Repetition phrases are thus shortened.—

Written.



Played.



Abbreviations, by signs, of musical graces:—

<i>Written.</i>	<i>Performed.</i>
	
	
	
	
	
	
	
	
	
	

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
OF

MUSICAL TERMS.

*. The following abbreviations are used: *A.*, African; *Ar.*, Arabic; *A.-S.*, Anglo-Saxon; *C.*, Chinese; *D.*, Danish; *E.*, English; *Eg.*, Egyptian; *F.*, French; *G.*, German; *Gc.*, Gaelic; *Gk.*, Greek; *H.*, Hebrew; *I.*, Italian; *Ir.*, Irish; *L.*, Latin; *med. L.*, mediæval Latin; *P.*, Portuguese; *Pol.*, Polish; *Pn.*, Persian; *R.*, Russian; *S.*, Spanish; *Sc.*, Scottish; *T.*, Turkish; *W.*, Welsh.

A.

A—AB INITIO

A (1) The normal minor scale of modern music. (2) The normal sound, because the instruments of an orchestra tune to this note, as given by the oboe or organ. (3) The key-note of the major scale which has three sharps for its signature. (4) The name given to a string tuned to the sound A. The A-string of a violin is its *second* string; of a viola, its *first* string; of a violoncello, its *first* string; of a double-bass, its *third* string; of a guitar, its *fifth* string. (5) The actual sound  s in some systems represented by A (capital letter), while AA represents the note one octave below that sound, and AAA the note two octaves below it. Proceeding upwards, the note one octave above A is represented by *a* (italic); that two octaves above it by *a* (once underlined); that three octaves above it, by *a* (twice underlined), and so on.

A (*I.*) At, by, in, for, to, with, towards, &c.; *a prima vista*, at first sight; *a tempo*, in time.

A (*F.*) For, by, on, with, &c., *à deux mains*, for two hands.

A ballata (*I.*) In the ballad style.

Abbandonatamente (*I.*) With self-abandonment, despondingly.

Abbandonarsi (*I.*) To abandon oneself (to the influence of the music).

Abbandono, con (*I.*) With self-abandonment, passionately.

Abbassamento (*I.*) A lowering. *Abbassamento di mano*, a lowering of the hand; *abbassamento di voce*, a lowering of the voice.

A battuta (*I.*) In strict time. Used when a break in the time of a movement has occurred, and it is desirable to resume the original pace "by the beat."

Abbellimento (*I.*) A decoration, ornament, or embellishment.

Abbellire (*I.*) To overload a plain melody with ornaments.

Abbellitura (*I.*) Ornament, embellishment.

Abblasen (*G.*) To sound a trumpet-call.

Abbreviare (*I.*) To shorten.

Abbreviature (*I.*) Abbreviations.

Abbreviazione (*I.*) An abbreviation.

Abcidiren (*G.*) (1) To use a system of solmisation. A series of exercises in which the names of the notes are used instead of words. (2) A method of instruction for sight-singing.

Abendglocke (*G.*) The curfew, evening bell.

Abendlied (*G.*) An evening song.

A bene placito (*I.*) At pleasure. The performer may alter the time, introduce ornaments, cadenzas, &c., according to fancy.

Abenteuerlich (*G.*) Strange and uncouth.

Abgeleiteter Akkord (*G.*) An inversion of a chord.

Abgestossen (*G.*) Struck off. Staccato

Ab initio (*L.*) From the beginning

Abkürzungen (G.) Abbreviations.
Abnehmend (G.) [Diminuendo.]
Abréger (F.) To shorten, curtail, abridge.
Abreissung (G.) A sudden pause.
Abrupt cadence. An interrupted cadence.
 — modulation. A sudden change of key for which no preparation has been made.

Absatz (G.) Cadence.
Abschnitt (G.) Section.
Absetzen } (G.) To render music "stac-
Abstossen } cato."

Abwechselnd (G.) Alternating; *mit abwechselnden Manualen*, alternately from one manual to another.

Académie de Musique (F.) An academy of music.

— **Royale de Musique** (F.) The Opera-house in Paris.

— **spirituelle** (F.) A concert or performance of sacred music.

A cappella (I.) (1) In the Church style; vocal pieces unaccompanied. (2) Church music in duple time.

A capriccio (I.) At will; according to individual fancy.

Accarezzevole (I.) Literally, Flattering. Agreeable, pleasing; used occasionally to describe the anticipation of notes.

Accarezzevolmente (I.) In a caressing style.

Accelerando or Accelerato (I.) Gradually increasing the pace.

Accent (F.) A sign (A) used in old French music for the harpsichord.

Accent. The stress laid on certain notes which recur at regular intervals of time.

By the proper grouping of a series of accents, rhythm is produced.

Accentato } (I.) Accented; with em-
Accento, con } phasis.

Accentuare (I.) To accent.

Accentuiren (G.) }

Accentuation. The act of accenting, or giving to certain notes their due emphasis.

Accentus ecclesiasticus (L.) In Plain-song, the inflexions or intonations of the voice on reaching a comma, semicolon, or other stop. According to its position in the sentence, accent was said to be *immutabilis, medius, gravis, acutus, moderatus, interrogativus, and finalis*.

Accessory stops and movements. Those acting only on the mechanism of an organ, not having pipes in connection with them, as, Couplers, Tremolo, &c.

Acciacatura (I.) A short grace-note,

e.g.:  lightly yet

clearly to be sung, or played,

Accidentals. Sharps, flats, or naturals, introduced into a piece of music, beyond those already in the signature.

Accolade (F.) A brace uniting several staves, as in pianoforte or organ music, or in a score.

Accommodare (I.) To tune an instrument in agreement with another.

Accompagnamento (I.) } [Accompani-
Accompagnement (F.) } ment.]

Accompaniment. A separate part or parts, for voices or instruments, added to a solo or concerted piece.


Accompaniment ad libitum. Accompaniment at will. That is, one which can be either played or omitted.

— **obbligato.** [Obbligato.]

Accompanist. The player who accompanies.

Accoppiato (I.) Joined or connected together.

Accord (F.) (1) The series of notes to which an instrument is tuned, e.g.:

Accord du Violon,  hence,

Accord à l'ouvert, open strings, *q.v.*

(2) A chord; concord, hence *d'accord*, in tune.

Accord de sixte ajoutée (F.) The chord of the Added Sixth.

Accordamento } (I.) Agreement in tune.

Accordanza } Tuning.

Accordando (I.) To tune.

Accordare (I.) Tuned.

Accordato (I.) [Accord.]

Accordatura (I.) To tune an instrument.

Accordeur (F.) A tuner.


Accordion. A simple musical instrument, of oblong form, invented by Damian, of Vienna, in 1829. The tone is produced by the inspiration and respiration of a pair of bellows acting upon metallic reeds or tongues.


Accordoir (F.) A tuning key or hammer
Accresciuto (I.) Increased. Augmented, as applied to intervals.

Acetabulum (L.) Literally, A vinegar jar. An ancient instrument, originally made of earthenware, afterwards of metal, which, when struck with a rod produced a sweet sound.

Achromatic. Not chromatic.

Achtel (G.) Eighth; octave.

Achtelnote (G.) A quaver,  The eighth part of a semibreve.

Achtelpause (G.) A quaver rest, 

A Chula (P.) A dance similar to the Fandango, *q.v.*

A cinque (I.) In five parts.

Acoustics. The science which treats of the nature and laws of sound.

Act. A distinct division in the plot or design of a drama or opera, forming an incident complete in itself, but bearing reference to the general idea of the whole.

Act Music in Oxford. Cantatas composed by the Professor of Music, to words written by the Professor of Poetry, and performed at grand commemorations in the University.

Act-tunes. [Playhouse-tunes.]

Acte (F.) An act in an opera or drama.

Acte de cadence (F.) Certain chords by means of which the final cadence is introduced.

Action. The mechanism of an organ or pianoforte, or other compound instruments.

Acuta (I.) (1) Acute, shrill. (2) An organ-stop of shrill tone.

Acute. High as to pitch; opposed to grave.

Adagietto (I.) A diminutive of Adagio; slower than Adagio.

Adagio (I.) Slowly; also a name given to a movement written in that time.

Adagio assai (I.) Very slowly.

— **di molto (I.)** Very slowly.

— **cantabile (I.)** Very slow, and sustained, as if being sung.

— **patetico (I.)** Slow and with pathos.

— **pesante (I.)** Slow and weighty.

— **sostenuto (I.)** Slow and sustained.

Adagiosissimo (I.) More than usually

Adagissimo (I.) slow, very slow indeed.

Additato (I.) Fingered; having signs pointing out what fingers are to be used for certain passages.

Addition. The old name for a dot or point.

Additional accompaniments. Parts not in an original score, but added by another hand.

Additional keys. Keys added to enlarge the compass of any instrument.

Addolorato (I.) In an afflicted manner, sorrowfully.

Adel, mit (G.) Nobly, with grandeur.

A demi-jeu (F.) With half the power of the instrument.

A demi-voix (F.) With half-voice.

A deux (F.) For two voices or instruments. [Divisi.]

A due (I.) For two hands.

A deux mains (F.) For two hands.

A deux temps (F.) In common time of two in a bar.

Adiaphanon (Gk.) An instrument of the pianoforte class, not liable to get out of tune. Invented by Schuster, of Vienna, in 1820.

Adiratamente (I.) In an angry manner.

Adirato (I.) In an angry manner.

Adjunct notes. Short notes, not essential to the harmony, occurring on unaccented parts of a bar.

Ad libitum (L.) At will. In passages so marked the time may be altered, or the music rendered, at the will of the performer.

Adornamento (I.) An ornament, or grace.

Ad placitum (L.) At pleasure. A free part.

A due corde (I.) On two strings.

— **cori (I.)** For two choirs.

— **stromenti (I.)** For two instruments.

— **tempi (I.)** In common time of two in a bar.

— **voci (I.)** For two voices.

A dur (G.) A major.

Ad videndum (L.) A species of counterpoint, which was written down or noted, as opposed to that which was *alla mente* or improvised.

Aengstlich (G.) Anxiously, fearfully.

Æolian harp. [Æolian.]

Æolian mode. [Æolian.]

Æolian piano. A piano having wooden bars, instead of strings.

Æolodicon, Æolodion (Gk.) A musical instrument, the sounds of which are produced by the striking of steel springs by hammers set in motion by an ordinary keyboard.

Æolomelodicon. (Called also a Choralion.) An Æolodicon having brass tubes over the metal springs, for the purpose of giving more power to the tone.

Æolopantalon. A pianoforte in connection with the Æolodicon.

Æolsharfe (G.) Æolian harp.

Æquisonæ voces (L.) Equal sounds, but not unison; that is, a note and its octave, or super-octave.

Æusserst (G.) Extremely; *äusserst rasch*, extremely quick.

ÆVIA. The vowels in the word Alleluia, used in mediæval "prick song" as an abbreviation for that word, especially in Antiphons, and endings of Chants.

Affabile (I.) In a pleasing kindly manner.

Affabilità (I.) In a pleasing kindly manner.

Affabilmente (I.) In a pleasing kindly manner.

Affannato (I.) In a distressed manner.

Affanno, con (I.) Mournfully, in a distressed manner.

Affannosamente (I.) Restlessly.

Affannoso (I.) Mournfully, with grief.

Affetto, con (I.) With affection.

Affettuosamente (I.) Affectionately with tenderness and pathetic feeling.

Affettuoso (I.) Affectionately, lovingly

Affezione, con (I.) With love, tenderness.

Affetto. Connection by relation. Keys of affinity.

Afflizione, con (I.) Afflictedly, with sadness.

Afflitto. Afflictedly, with sadness.

Affrettando }
Affrettato } (I.) Hastening the time.
Affrettare }
Affrettoso }
A fior di labbra (I.) Speaking or singing very softly and lightly on the lips.
A Fofa (P.) A dance like the Fandango.
Agevole }
Agevolezza } (I.) With facility and
Agevolmente } lightness.
Aggraver la fugue (F.) To augment the subject in a fugue.
Agilità, con (I.) With sprightliness.
Agilité (F.) Lightness and freedom in playing or singing.
Agilmente (I.) Cheerfully, in a lively manner.
Agitamento (I.) Restlessness.
Agitato (I.) An agitated or restless style of playing or singing, in which the time and expression are broken and hurried.
Agitazione, con (I.) With agitation.
Agnus Dei (L.) A movement in a Mass.
A grand chœur (F.) For the full chorus.
 — **orchestre** (F.) For the full orchestra.
Agréments (F.) Turns, graces, and embellishments in music; music and dancing in a play.
Aigu (F.) Acute, high.
Air. A tune or melody.
Ais (G.) The note A sharp.
Akkord (G.) A chord; as *Nonenakkord*, chord of the ninth, &c.
Akt (G.) An act.
A la (F.) } Like, in, at, in the
Al, All', Alla (I.) } style of.
A la même (F.) In the original time.
A la mesure (F.) In time.
A la mi re. The name of the note *a* in the acute and super-acute hexachords of the Guidonian system.
Alarum, All' armi (I.) A call to arms. Originally a general shout; afterwards, a recognised signal by trumpets and drums.
Alberti bass. A bass consisting of *arpeggios* or *broken harmony*.
Albumblätter (G.) Album leaves; short pieces.
Alcuna licenza, con (I.) With a little license; that is, the power of altering the time at will.
Aliquot tones. Overtones or harmonics.
A livre ouvert (F.) At sight.
All' antico (I.) In the old style.
Alla breve (I.) A direction that the notes are to be made shorter; that is, the pace taken quicker than usual. It is generally found attached to movements having four or eight minims in a bar, and is expressed in the signature by the sign ♩ .

Alla caccia (I.) In the hunting style.
 — **camera** (I.) In the style of chamber music, *q.v.*
 — **cappella** (I.) [A cappella.]
 — **diritta** (I.) By direct intervals.
 — **hanacca.** In the style of the *hanaise*; a sort of polka or polacca polonaise.
 — **marcia** (I.) In the style of a march.
 — **mente** (I.) A barbarous species of counterpoint in thirds and fifths, improvised upon the Plain-song, called in France "Chant sur le livre," and in England "Faburden."
 — **militare** (I.) In a military manner.
 — **moderna** (I.) In the modern method.
 — **polacca** (I.) Like a polonaise.
 — **quinta** (I.) At the fifth.
 — **rusa** (I.) In the Russian style.
 — **scozzese** (I.) In the Scotch style.
 — **siciliana** (I.) In the style of the *siciliana*, *q.v.*
 — **stretta** (I.) Bringing closer and closer, alike as to subject and movement.
Alla zoppa (I.) Lamely, halting, against time, syncopation.
All' 8^a alta (I.) In the octave higher.
All' 8^a bassa (I.) In the octave lower.
Allargando (I.) Extended, enlarged; with breadth and boldness.
Allegamente (I.) Joyfully, cheerfully.
Allegretto (I.) Diminutive of Allegro. Slower than Allegro. A movement in this time.
Allegrettino (I.) Diminutive of Allegretto. Not so fast as Allegretto. A short allegretto movement.
Allegretto scherzando (I.) Moderately playful; in a cheerful, sportive manner.
Allegrezza } (I.) Joy, rejoicing.
Allegria }
Allegriissimo (I.) Extremely quick.
Allegro (I.) Literally, joyful. Quick, lively. The word is occasionally employed to describe a whole movement of a quartet, sonata, or symphony. In music it is sometimes qualified as:—
Allegro agitato (I.) Quick and in an excited manner.
Allegro assai (I.) Literally, Fast enough. A quicker motion than simple allegro.
Allegro comodo or **comodo** (I.) An easy, graceful allegro.
Allegro con brio (I.) Quickly and with spirit.
Allegro con fuoco (I.) Rapidly and with fire.
Allegro con moto (I.) With sustained joyfulness.
Allegro con spirito (I.) Joyfully and with spirit.
Allegro di bravura (I.) A movement full of executive difficulties intended

- to exhibit the capacity of the singer or player.
- Allegro di molto** (*I.*) Exceedingly quick.
- Allegro furioso** (*I.*) Rapidly and with fury.
- Allegro giusto** (*I.*) In quick but steady time.
- Allegro ma grazioso** (*I.*) Lively and with graceful motion.
- Allegro ma non presto** (*I.*) Rapidly, but not too fast.
- Allegro ma non tanto** (*I.*) Quickly, but not too much so.
- Allegro ma non troppo** (*I.*) Lively, but not too fast.
- Allegro moderato** (*I.*) Moderately quick.
- Allegro molto** (*I.*) Very quick.
- Allegro risoluto** (*I.*) Lively and with firmness and decision.
- Allegro veloce** (*I.*) Lively and with speed.
- Allegro vivace** (*I.*) Lively and brisk.
- Allegro vivo** (*I.*) Quick and lively.
- Allein** (*G.*) Alone; as *Sanfte Stimmen allein*; soft stops only.
- Alleluia.** *L.* for Hallelujah (*H.*), Praise ye the Lord.
- Allemande** (*F.*) Alemain, Allemaigne, Almain. A dance in duple time. Scarlatti, Corelli, Bach, Handel. and others, incorporated the measure of this dance in their Suites, Sonatas, and Lessons, in which it was written in common time of four crotchets in a bar.
- Allentamento** } (*I.*) Yielding, slackening
Allentato } the time, giving way.
- Allentando** (*I.*) Gradually slackening the time.
- Allmählig** (*G.*) Gradually, by degrees; *poco a poco*.
- All' improvvisa** (*I.*) Without preparation, extemporaneously.
- Al loco** (*I.*) Literally, In the place.
(1) A term which is used to counter-order a previous direction to play an octave higher or lower. (2.) A direction to a violinist to return from a shift to his previous position.
- Allonger l'archet** (*F.*) To prolong the stroke of the bow.
- All' ottava** (*I.*) At the octave, a direction to play an octave higher, or lower, than is written.
- All' unisono** (*I.*) In unison or octaves.
- Alphorn.** Alpine horn. A long tube of fir-wood played by the herdsmen of the Alps.
- Al piacere** (*I.*) At pleasure.
- Al rigore del tempo** } (*I.*) In strict time.
— di tempo
- Al riverso** } (*I.*) By contrary motion,
Al rovescio } that is. answering an
- ascending interval by one descending a like distance.
- Al segno** (*I.*) To the sign. *Da! segno* (*I.*) from the sign Σ . Directions that the performer must return to that portion of the piece marked with the sign Σ and conclude with the first double bar which follows, or go on to the word *Fine*, or to the pause \frown .
- Alt** (*G.*) Alto voice, part, or instrument.
- Alt** (*I.*) The notes in the octave beginning with G above the treble stave, are said to be *in alt*.
- Alta** (*I.*) High or higher; as, *8va alta*, an octave higher. [*Alto*-Violin.]
- Alterata** (*L.*) A name given to those scales into which notes were introduced foreign to the old Church modes.
- Alteratio** (*L.*) In mediæval music the doubling of the value of a note.
- Alterato** (*I.*) } Altered, augmented (with
Altéré (*F.*) } reference to intervals).
- Alternamente** (*I.*) Changing by turns
- Alternando** } To choose one of two
Alternativo } ways of performing a passage.
- Altgeige** (*G.*) The tenor violin, the viola.
- Altieramente** (*I.*) Proudly, grandly, haughtily.
- Altisono** (*I.*) Sonorous, ringing.
- Altissimo** (*I.*) The highest. The notes in the octave beginning with G on the fourth ledger line above the treble stave are said to be *in altissimo*.
- Altist.** }
Altista (*I.*) } A name formerly given to
Altiste (*F.*) } an alto singer.
- Alto-basso** (*I.*) An ancient Venetian stringed instrument, a Hackebrett, *q.v.*
- Alto clef.** The C clef, placed upon the third line of the stave C . The Alto clef is used for the tenor violin or viola and the alto trombone.
- violin. The tenor violin, called alto, tenor, or viola. *Alta-viola* (*I.*)
- voice. The deepest tone of voice among women and boys, and the highest among men.
- Altposaune** (*G.*) The alto trombone.
- Altra, fem.** }
Altri, pl. } (*I.*) Other, another, others,
Altro, mas. }
- Altschlüssel** (*G.*) Alto clef
- Altviola** (*G.*) [*Alto* violin.]
- Altzeichen** (*G.*) The alto clef.
- Alzamento di mano** (*I.*) Raising the hand in conducting.
- Alzando** (*I.*) Lifting up, raising, elevating.
- Amabile** (*I.*) Lovely, gentle, tender.
- Amabilità, con** (*I.*) With gentleness
tenderness

- Amaramente** } (*I.*) With sadness, bit-
Amarezza, con } terness.
Amarevole (*I.*) Sad, bitter.
Amarissimamente } (*I.*) Very bitterly.
Amarissimo } In a mournful,
sorrowful style.
Amateur (*F.*) A lover of music; not a
professional.
Ambira (*A.*) A kind of drum or pul-
satile instrument, made of wood, in
cylindrical form, upon which a series
of tongues of iron or wood are so
arranged that they may be made to
vibrate upon pressure.
Ambitus (*L.*) Literally, Circuit. The
compass of an ancient Church tone;
the proper steps which lie between
the extreme limits of the tone.
Ambo or Ambon (*Gk.*) A desk or
pulpit. The raised platform in East-
ern churches, on which the singers
mounted when they sang.
Ambrosian Chant. The system of
Church song introduced by Ambrose,
Bishop of Milan, in the fourth century.
It formed the basis of the Gregorian
system.
Ambrosian Hymn. The *Te Deum* so
called, because its authorship is at-
tributed to Bishop Ambrose.
Ambrosian Te Deum. A musical set-
ting of the *Te Deum* in Plain-song,
called after Bishop Ambrose.
Ambulant (*F.*) Wandering. Applied to
strolling musicians.
Ame (*F.*) The sound-post of a violin, or
other stringed instrument of its kind.
American organ. An instrument having
one or more manuals, and registers
which control series of free reeds. In
the harmonium air is blown from the
bellows through the reeds, but in the
American organ air is sucked through
the reeds into the bellows.
A mezza aria (*I.*) A compromise between
air and recitative.
A mezza voce (*I.*) (1) With half the
strength of the voice. (2) The quality
between the chest and head voice. (3)
The subdued tone of instruments.
A moll (*G.*) A minor, the tonality of
the relative minor to the key of C.
A monocorde (*F.*) On one string.
Amore, con (*I.*) With love, affection,
tenderness, ardour.
A Moresco (*I.*) In the Moorish style.
Amorevole (*I.*) Affectionately.
Amorevolmente (*I.*) Tenderly.
Amorosamente (*I.*) Lovingly.
Amoroso (*I.*) In a loving style.
Amorschall. A horn of peculiar con-
struction, invented in the year 1760, by
Kölbel, one of the musicians of the
Emperor of Russia; now obsolete.
- Amphibrach** (*Gk.*) A metrical foot con-
sisting of a long between two short
syllables. ~ - ~
Amphimacer. A foot consisting of a
short between two long syllables, ~
Ampollosamente } (*I.*) In a bombastic,
Ampollosa } inflated style.
Ampoulé (*F.*) Bombastic.
Amusement (*F.*) A short and lively
piece of music.
Anabasis (*Gk.*) A succession of ascend-
ing sounds.
Anabathmi (*Gk.*) The name given to
certain antiphons in the Greek Church.
Anacreontic. In the manner of the
Greek poet Anacreon; joyous; a drink-
ing song, glee, or other piece of music.
Anakampsis } (*Gk.*) A succession of
Anakamptos } descending sounds.
Anakara (*Gk.*) The ancient kettledrum.
Anakarista (*Gk.*) A drum-player.
Anapest. A metrical foot consisting of
a long preceded by two short syllables,
~ ~ ~
Anche (*F.*) The reed in the mouth-
piece of a hautboy, bassoon, &c.; the
name is also applied to a reed in an
organ.
Ancia (*I.*) [*Anche.*]
Ancor più mosso (*I.*) Still quicker
more motion yet.
Ancora (*I.*) Again, once more, encore.
Andacht (*G.*) Devotion.
Andächtigt (*G.*) Devotionally, devoutly.
Andamento (*I.*) (1) An accessory idea,
or episode; an extended subject of a
Fugue. (2) In the style of an Andante.
Andante (*I.*) Literally, Walking. Slow,
graceful, distinct, and peaceful; some-
times used as the name of a movement
or separate piece.
— **affettuoso.** Slow, and in an easy,
pathetic style.
— **cantabile** Slow, and in a singing
style.
— **con moto.** Faster than Andante
and with animation.
— **grazioso.** Slow, and with graceful
motion.
— **maestoso.** Slow, and with majesty.
— **non troppo.** Moderately, but not
too slow.
— **pastorale.** Slow, graceful, and with
pastoral simplicity.
— **sostenuto.** Moderately slow, and
very smoothly.
Andantamente (*I.*) Easily, fluently
without interruption; in the manner of
an Andante.
Andantino (*I.*) Diminutive of Andante;
slower than Andante.
Andar dritto (*I.*) Go straight on.
Andare in tempo (*I.*) To go in time
Keep to the time

Anelantemente (*I.*) Ardently, eagerly, pantingly.
Anelazione } (*I.*) Shortness of breath.
Anelito }
Anemochord. A variety of the Eolian harp, made by Jacob Schnell, in Paris, 1789.
Anemometer. An instrument which shows the pressure or weight of wind in an organ.
Anfangsgründe (*G.*) Rudiments, principles, beginnings.
Anfangsritornell (*G.*) Introductory symphony.
Angelica (*G.*) } [Vox angelica.]
Angélique (*F.*) }
Angélique. An obsolete instrument of the lute class.
Angenehm (*G.*) Pleasing, agreeable.
Anglaise (*F.*) } The English country
Anglico (*I.*) } dance.
Anglican Chant. [Chant.]
Angore (*I.*) Anguish, grief, distress, passion.
Angoscia (*I.*) Sorrow, anxiety.
Angosciamente } (*I.*) Sorrowfully, anx-
Angosciamiento } iously.
Angosciosamente (*I.*) Sorrowfully, anxiously.
Angosciosissimamente (*I.*) With extreme sorrow.
Angoscioso (*I.*) Anxious, painful.
Anhaltende Cadenz (*G.*) A lengthened cadence, an organ or pedal point.
Anhang (*G.*) A coda.
Anima, con } (*I.*) With animation, spirit.
Animando }
Animato (*I.*) Animated, lively.
Animazione (*I.*) Liveliness, animation.
Animo, con (*I.*) With courage, spirit, dash, and fire.
Animo corde (*I.*) [Anemochord.]
Animosamente (*I.*) Spiritedly, energetically.
Animosissimamente } (*I.*) Exceedingly
Animosissimo } bold, energetic, and spirited.
Animoso (*I.*) Lively, energetic.
Anklang (*G.*) Tune, harmony, accord.
Anklingen (*G.*) To sound or ring a bell.
Anklingen (*G.*) To accord in sound, to be in tune.
Anlage (*G.*) Indication of talent; the sketch of a musical thought; also the plan or design of a composition.
Anlaufen (*G.*) To increase or swell in sound.
Anleitung (*G.*) Instruction, guidance, direction, preface.
Anmuth (*G.*) Charm, sweetness, grace, agreeableness
Anmuthvoll (*G.*) Gracefully, charmingly, sweetly.

Anonner (*F.*) To stutter, to hesitate, to stumble in performing, to play in an unskilful style.
Anpfeifen (*G.*) To whistle at, to hiss at, in music, to condemn.
Ansatz (*G.*) (1) Attack, *q.v.* (2) The adjustment of the mouth in singing, and of the lips in playing wind instruments
Anschlag (*G.*) (1) Touch, or the production of tone upon such keyed instruments as the organ, pianoforte, or harmonium. (2) The clash of a discord before resolution. [Percussion.]
Anschwellen (*G.*) [Crescendo.]
Ansingen (*G.*) To welcome with song
Ansiosamente (*I.*) Anxiously.
Ansioso (*I.*) Anxious; *con ansietà*, with anxiety.
Ansprechen } (*G.*) To sound, to sing, to
Anstimmen } give out tone.
Anstimmung (*G.*) Intonation, sounding, singing.
Antecedent. (1) A phrase or point proposed for imitation. (2) Any passage which is answered. (3) The subject of a fugue.
Anthem. A sacred composition for voices, with or without organ or other instrumental accompaniment, used in the Anglican Church Service.
Anthema (*Gk.*) Ornaments or apparatus of a feast; music and dancing.
Anthropoglossa (*Gk.*) [Vox humana.]
Antibacchius. A foot consisting of two long syllables followed by one short, — —
Anticipation. The introduction of notes before they are naturally expected in the harmony.
Antico (*I.*) Ancient.
Antienne (*F.*) } Anthem, antiphon.
Antifona (*I.*) }
Antifonario (*I.*) Antiphonary.
Antiphon. (1) In ancient Greek music antiphony meant "sounds in octaves" as being responsive to, or over against each other. (2) The alternate singing of choirs. (3) A short sentence, generally from Holy Scripture, sung before and after the Psalms for the day, or the Canticles. (4) The greater Antiphons (Antiphonæ majores) are sung on the eight days preceding Christmas-Day, before the Magnificat. (5) In the early Greek Church, the word Ant-phon was specially applied to the three Canticles which preceded the lesser Introit.
Antiphona (*L.*) An anthem.
Antiphonaire (*F.*) } [Antiphonary.]
Antiphonier (*F.*) }
Antiphonarium (*L.*) }
Antiphonary. A service-book of the Roman Church, containing Antiphons, Invitatories, Hymns, Responses, &c.

Antispastus. A foot, consisting of two long between two short syllables, — — —
Antithesis. A contrasted portion.
Antode (*Gk.*) Responsive singing.
Anwachsen (*G.*) Swelling, crescendo.
Aoidoi (*Gk.*) Minstrels, bards.
Aperto (*I.*) Open. The use of the damper-pedal in pianoforte music.
A piacere (*I.*) (1) At pleasure. Not
A piacimento } strictly in time, *ad libitum*. (2) The introduction of a cadenza.
Applomb (*F.*) Steadiness, self-possession.
A poco a poco (*I.*) More and more; by degrees. Applied to the increase of time or expression.
A poco più lento (*I.*) A little slower.
A poco più mosso (*I.*) Somewhat faster.
Apollo-lyra. [Psalmmelodicon.]
Apollonicon. An organ which imitated the sounds of a full orchestra. It had about 1,900 pipes and six sets of keys, so arranged that it could be played in the ordinary manner by six performers, or by mechanical appliances. Invented in 1800, by John Henry Völler, of Hesse Darmstadt.
Apotome (*Gk.*) A major semitone, B to C.
Appassionamento (*I.*) With passion, love.
Appassionatamente (*I.*) Passionately.
Appassionato (*I.*) With feeling, passion, or affection.
Appenato (*I.*) With an expression of suffering; with bitterness or grief. *Con dolore*.
Application (*F.*) } (1) The art of using the
Applicatura (*I.*) } fingers freely upon a
Applicatur (*G.*) } musical instrument
 of any kind. (2) Shifting, *q.v.*, and recovering the original position.
Appoggiando (*I.*) Drawing out, lengthening, leaning upon.
Appoggiato (*I.*) Supported, dwelt on.
Appoggiatura (*I.*) A note leant upon in singing or playing, as a grace note.
Apprestare (*I.*) } To make ready, to pre-
Appretieren (*G.*) } pare for playing, to set in tune.
A première vue (*F.*) }
A prima vista (*I.*) } At first sight.
A punta d'arco (*I.*) With the end of the bow near the point.
A punto (*I.*) In exact time, precise, strict, accurate.
A quatre mains (*F.*) } For four hands on
A quattro mani (*I.*) } one instrument
 —that is, as a duet for two performers on the pianoforte or organ.
A quatre seuls (*F.*) }
A quattro soli (*I.*) } For four soloists.
A quatre voix (*F.*) } For four voices in
A quattro voci (*I.*) } harmony.
A quatto parti (*I.*) In four parts.

Arbitrio (*I.*) Will, pleasure; *a suo arbitrio*, at your pleasure.
Arcato (*I.*) With the bow, as opposed to *pizzicato*, plucked with the finger.
Arched viall. An instrument somewhat like a hurdy-gurdy, invented about 1664.
Archeggiamento (*I.*) (1) The same as *arcatto*, or *coll' arco*. (2) The use of the bow.
Archet (*F.*) The bow with which stringed instruments are played.
Archicembalo (*I.*) } A cembalo with
Archicembalum (*L.*) } an enharmonic scale, invented about 1537.
Archiluth (*F.*) }
Archlute. } [Theorbo.]
Arciliuto (*I.*) }
Arco (*I.*) The bow.
Ardente (*I. and F.*) Ardently; with fire.
Ardentemente (*I.*) Vehemently; with ardour.
Arditezza, con (*I.*) With boldness, energy.
Ardito (*I.*) Bold and energetic.
Ardore, con (*I.*) With ardour.
Aretinian syllables. The names Ut, Re, Mi, Fa, Sol, La, given to the Hexachord by Guido d' Arezzo (Guido Aretinus).
Argheel. A wind instrument, used in Egypt, made of common cane, and played by mouthpieces containing reeds.
Aria (*I.*) An air, tune, song, or melody; a movement for a single voice or instrument, with an accompaniment.
 — **buffa** (*I.*) A song with some degree of humour in the words, or in the treatment of the music.
 — **cantabile** (*I.*) An air in a graceful, flowing style.
 — **concertante** (*I.*) An air in the concert style, accompanied by instruments having *obbligato* or solo passages assigned to them.
 — **d' abilità** (*I.*) A song of difficult execution.
 — **d' entrata** (*I.*) The first or entrance air sung by any character in an opera.
 — **di bravura** (*I.*) An air with florid, bold, and energetic passages and phrases.
 — **fugata** (*I.*) A song or air, in which the accompaniment is written in fugal style, or in imitation.
 — **parlante** (*I.*) A declamatory air sung in strict time.
 — **sortita** (*I.*) [Aria d' entrata.]
 — **tedesca** (*I.*) An air in the German style—that is to say, in which the accompaniment is inseparable from the melody.
Arie aggiunte (*I.*) Supplementary songs introduced into a work after the first performance or representation.

Arietta, Ariettina (I.) The diminutive of aria; a short air or melody.

Ariette (F.) [Arietta.]

Arioso (I.) In the style of an air. A direction that the music is to be performed tunefully, sweetly.

Armarius. [Precentor.]

Armer la clef (F.) To indicate the key by the number of sharps or flats in the signature.

Armoneggiare (I.) To harmonise, to sound in chords.

Armonia (I.) Harmony.

Armonica (I.) Armonicon. (1) The musical glasses, a series of glass cups, capable of producing the notes of the diatonic scale by friction upon the edges. (2) A harmonicon.

Armonico } (I.) Melodious, harmonious.

Armonioso }

Armoniosamente (I.) Harmoniously.

Armonista (I.) A harmonist.

Arpa (I.) [Harp.]

Arpa doppia (I.) A double harp.

Arpanetta or arpanella (I.) A small harp.

Arpège (F.) [Arpeggio.]

Arpeggiando (I.) Playing arpeggio, *q.v.*

Arpeggiare } (I.) To strike the notes
Arpeggiato } of a chord in succession,
as in harp-playing.

Arpeggiatura (I.) [Arpeggio.]

Arpeggio (I.) In the style of a harp. A term applied to the notes of a chord when they are struck consecutively, instead of simultaneously.

Arpicordo (I.) A harpsichord.

Arrangement. A selection or adaptation of the parts of a composition, to fit them for performance by other voices or instruments than those originally designed.

Arsis (Gk.) A raising, an elevation, as opposed to thesis, a depression or lowering. There are two kinds of arsis. (1) Of accent. (2) Of metre. In the former, *arsis* corresponds to the down-beat of a bar in music; in the latter, *arsis* (or raising of the voice) often represents a short or non-accented syllable.

Art (G.) Species, kind, sort; as *auf polnische Art*, a sort of *polonaise*, &c.

Articolato (I.) Articulated; *bene articolato*, well or clearly articulated.

Articulation. (1) In singing, the art of distinct pronunciation. (2) In instrumental music, the art of producing proper tone by a right adjustment of the fingers or the lips.

Artist. One who possesses in a high degree that appreciation of the beautiful and that refined temperament, which, when duly trained and educated, become active faculties, and render

their owner an able and influential exponent of Art.

Artista (I.) } Artist

Artiste (F.) }

As (G.) The note A♭

Ascaulos (Gk.) A player on the ascaulos

Ascaulos (Gk.) A bagpipe.

As dur (G.) The key of A flat major.

Ashantee trumpet. An instrument formed of the tusk of an elephant carefully hollowed, the embouchure being in the side.

As moll (G.) The key of A flat minor.

Asosra (H.) [Chatzozerah.]

Aspirando, Aspirare, Aspirato (I.) To take breath audibly; bad management of the breath in singing.

Aspiration (F.) (1) The sign ' for shortening the duration of a note. [Spiccato.] (2) A former name for an appoggiatura.

Asprezza (I.) Harshness, severity.

Aspro (I.) Harshly.

Assai (I.) Very. *Allegro assai*, very quick.

Assemblage (F.) (1) A series of rapid passages executed on wind instruments (2) Double-tonguing on the flute or cornet.

Assez (F.) Very; as *assez lent*, very slow. **Assonance.** Agreement of tone, consonance.

A suo arbitrio (I.) At your judgment or pleasure.

— *bene placito (I.)* At your pleasure.

— *comodo (I.)* At your leisure.

— *luogo (I.)* [Al loco.]

Atabal. A Moorish tambour.

A table sec (F.) The performance of vocal exercises without the accompaniment of an instrument.

A tempo (I.) In time. [A battuta.]

— *comodo (I.)* In a convenient, easy, moderate time.

— *di Gavotta (I.)* In the time of the Gavotte, *q.v.*

— *giusto (I.)* At a just pace; at a moderate tempo.

— *di Minuetto (I.)* In the time of the Minuet, *q.v.*

— *ordinario (I.)* At an ordinary pace.

— *primo (I.)* In the time first given.

— *rubato (I.)* Robbed time; time made slightly irregular for the sake of expression.

A tre (I.) For three voices, instruments, or parts.

Attacca (I.) Commence at once, without a pause.

Attacca subito (I.) } To be begun at
Attacato subito (I.) } once. Go on.

Attacco (I.) A term given to a short and well-defined theme, or passage, in fugal imitation.

- Attack.** (1) A vigorous entry of voices or instruments at a leading point. (2) A courageous rendering.
- Attendant keys.** Relative keys, keys of affinity.
- Atto** (*I.*) An act in an opera.
- Attore or Attrice** (*I.*) An actor or actress; the chief singers in an opera.
- Aubade** (*F.*) An open-air morning concert; the antithesis of a serenade.
- Audace** (*I.*) Audacious, bold; *con audacia*, with boldness, vigour.
- Audace, con** (*I.*) With vigour, boldness.
- Auferions** (*old E.*) Wire-strings.
- Aufgeregt** (*G.*) Agitated. [*Agitato.*]
- Aufgeweckt** (*G.*) Brisk, lively, sprightly, cheerful.
- Aufgewecktheit** (*G.*) Sprightliness, liveliness.
- Aufhalten** (*G.*) To stop, to keep back, retard.
- Aufhaltung** (*G.*) Suspension.
- Auflebend** (*G.*) Reviving.
- Auflösung** (*G.*) Resolution of a discord.
- Aufschlag** (*G.*) Unaccented beat.
- Aufstrich** (*G.*) An up-bow in violin-playing.
- Auftakt** (*G.*) The unaccented part of a bar. The up-beat.
- Augmentatio** (*med. L.*) The lengthening of a note by the addition of half its length.
- Augmentation.** The introduction of the subject of a Fugue or Canon, in the course of its progress, in notes of longer duration than those in which it was first proposed.
- Augmented interval.** Intervals one semitone greater than major are *augmented*. Thus C to D \sharp is an augmented second, C to G \sharp an augmented fifth, and so on.
- Augmented subject.** [*Augmentation.*]
- Aulæum** (*L.*) The curtain of a theatre.
- Auletes** (*Gk.*) A player on the Aulos or flute.
- Auletrides** (*Gk.*) Female players on the Aulos or flute
- Aulos** (*Gk.*) The most important wind instrument of the Greeks. Though generally rendered *flute*, there is much reason for supposing that the term included instruments of the *oboe* family.
- A una corda** (*I.*) With or on one string. A direction in pianoforte music to use the soft pedal.
- Ausarbeitung** (*G.*) The working out of a theme; the climax of a composition.
- Ausdruck** (*G.*) Expression, *q.v.*
- Ausdrucksvoll** (*G.*) With expression.
- Ausführung** (*G.*) (1) Performance or execution. (2) The working out of a subject in composition.
- Ausgabe** (*G.*) Edition.
- Aushalten** (*G.*) To hold; to sustain a note.
- Aushaltung** (*G.*) The duration of a note; sustaining a sound.
- Aushaltungszeichen** (*G.*) A pause \curvearrowright
- Ausweichung** (*G.*) Change, modulation.
- Authentic cadence.** A perfect cadence, formed by a progression from the chord of the dominant to the chord of the tonic.
- Authentic mode.** The name given to those modes on which were afterwards constructed other modes called *Plagal*, by an alteration of the pitch to a fourth below.
- Authentic part of the scale,** in counter-point and fugue, is that which lies between a note and its dominant.
- Autos sacramentales** (*S.*) One of the early forms of Spanish drama.
- Auxiliary notes.** Notes not essential to the harmony.
- Auxiliary scales.** The scales of relative or attendant keys, *q.v.*
- Ave Maria** (*L.*) Hail, Mary! A hymn to the Blessed Virgin Mary.
- Avena** (*L.*) An oaten pipe; the syrinx or pan-pipes, reeds joined together with wax.
- A vista** (*I.*) At sight; used instead of *a prima vista*, at first sight.
- Azione sacra** (*I.*) Sacred drama

B.

- B.** (1) The seventh note of the normal scale C; the note *Si*, in Tonic Sol-fa system *Te*. (2) The major scale having five sharps in its signature. (3) The note *B♭* in Germany, where *B♭* is known as *H*.
- Baas** or **Base** dance. A dance similar to the Measure, or the Minuet.
- Baccalaureus Musicæ** (*L.*) Bachelor in Music.
- Bacchanalian** song. (1) Songs sung during the worship of Bacchus. (2) Any song in praise of wine.
- Bacchia**. Kamtschatdale dance, in $\frac{3}{4}$ time.
- Bacchius**. A metrical foot consisting of one short and two long syllables, $\cup - -$
- Bacciocolo** (*I.*) Tuscan musical instrument of the guitar kind.
- Bachelor** of, or in, Music. The first of the degrees in music at the Universities of Oxford, Cambridge, and Dublin.
- Backfall**. (1) A turn in lute or harpsichord music. (2) A horizontal lever in an organ.
- Bagana**. The ten-stringed lyre of the Abyssinians.
- Bagatelles** (*F.*) Sketches, short pieces, trifles.
- Bagpipe**. An ancient wind instrument of almost universal adoption, formerly in use in every part of Europe, but now only found in parts of Italy, Sicily, Calabria, Brittany, Poland, Ireland, and Scotland, in form more or less varied. It consists of a leathern bag, which contains the wind, two or three pipes called drones, which produce always the same sound, and a *chanter*, furnished with a reed, and bored with six or eight holes, which are stopped by the fingers. In some countries the wind is supplied by the mouth, in others by a bellows pressed by the arm.
- Baguettes** (*F.*) Drumsticks.
- Balafo**. A musical instrument popular among the negroes of Senegambia. It is made of a series of graduated pieces of wood, placed over gourds, which act as resonance-boxes, is struck with hammers, and has a scale of two octaves.
- Balalaika** (*R.*) A Russian instrument, in form like a guitar; it has two strings.
- Balancement** (*F.*) Tremolo.
- Balg** (*G.*) Bellows, wind-chert.
- Balgentreter** } (*G.*) The bellows-treader.
Bälgetreter } In old organs the blower worked the bellows by standing on them in turns.
- Balken** (*G.*) The bar under the belly of a violin.
- Ballabile** (*I.*) A piece of dance-music used in ballets.
- Ballad**. A song designed to suit popular tastes. A simple narrative of events set to a tune which might be also used for one of the original purposes of a ballad, namely, a dance-tune.
- Ballade** (*G.*) A dance, also a ballad. Also a descriptive musical setting of a popular poem in the form of a cantata.
- Balladenmässig** (*G.*) In the manner of a ballad.
- Ballata** (*I.*) A short popular song; the melody of any song which may furnish a tune for dancing. [*Ballet.*]
- Ballatetta** } (*I.*) Diminutive of Ballata.
Ballatina }
Ballematia } (*I.*) Songs in dance-style
Ballistia }
- Ballerina** (*I.*) A female ballet-dancer.
- Ballerino** (*I.*) A male dancer.
- Ballet**. A madrigalian part-song with a *fa la* chorus. [*Ballata.*]
- Ballet** (*F.*) A representation in dancing and gesticulation, of some story, without words.
- Ballet-master**. One who directs the motions of the ballet, and the order of the performers.
- Balletto** (*I.*) A ballet, a dance.
- Balli** (*I.*) Dances; *balli della Stiria*, Styrian dances.
- Ballmässig** (*G.*) In dance time.
- Ballo** (*I.*) A dance, a ball.
- Ballonchio** (*I.*) Italian country dance.
- Ballonzare** } (*I.*) To dance wildly, reck-
Ballonzolare } lessly, without rule.
- Band** (*G.*) A part, a volume, anything sewn together.
- Band**. Instrumentalists collected together for the performance of music, as brass band, string band, &c. Also the chief divisions of an orchestra, as wood wind band, &c.
- Banda** (*I.*) A band.
- Bandora**. } An English form of the an-
Bandore. } cient Greek Pandours,
 having twelve strings of steel wire.

Bandurria (S.) A form of guitar, strung with wire instead of catgut.

Banja or Banjo. A species of guitar, of supposed African origin, popular with the negroes of America.

Bar. A line drawn through the stave to denote the division of the time in a piece of music. The music comprised within two of these lines is also called a bar. Bars are placed immediately before the notes having primary accent.

Barbet. } An ancient Greek instrument
Barbiton. } in the form of a lyre. The name was applied to instruments of the violin class in the sixteenth and seventeenth centuries.

Barcarola (I.) } A simple melody in imi-
Barcarole. } tation of the songs of
Barcarolle (F.) } Venetian gondoliers.

Bardone. [Viola di bordone.]

Barem (G.) An organ-stop, consisting of closed flute-pipes of 8-ft. or 16-ft. pitch.

Barginet, Berginet, Bargaret, or Bergeret. Shepherd's songs, to accompany dances; songs relating to pastoral matters.

Baribasso. A deep bass voice.

Bariolage (F.) A medley; a cadenza, or series of cadenzas, whose appearance forms a design upon the music paper, "a waistcoat pattern" as it is called by performers.

Baritenor. A deep tenor.

Bariton or Baryton. [Viola di bordone.]

Bariton clarinet. An instrument used in military bands, the tone of which is between the clarinet and bassoon.

Bariton (F.) } The baritone voice.

Baritono (I.) }

Baritone. A brass instrument of deep tone.

Baritone clef. The F clef placed upon the third line of the stave: obsolete.

Baritone voice. [Barytone voice.]

Barocco (I.) } Unusual, singular, eccen-

Barock (G.) } tric, whimsical, irregular.

Baroque (F.) } Applied to a composition with over-chromatic harmonies, or un-rhythmical melodic phrasing.

Barquarde (F.) An obsolete term for barcarolle, *q.v.*

Barré (F.) In guitar or lute playing, the pressing of the forefinger of the left hand across all the strings, so as to alter temporarily the pitch of the instrument.

Barre de luth (F.) The bridge of the lute.

Barre de mesure (F.) [Bar.]

Barre de répétition (F.) A double bar with points, marking a repeat.

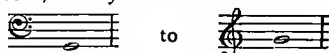
Barrel organ. An organ in which a wooden cylinder furnished with pegs or staples, when turned round, opens a series of valves to admit a current of

air to a set of pipes, producing a tune either in melody or harmony.

Barypyni (med. L.) (1) Lowest strings of tetrachords in the chromatic or enharmonic scale. (2) In ecclesiastical music, those modes which have the *pycnon* or semitone at the bottom of the tetrachord.

Barytenor. A deep tenor.

Barytone voice. A voice of fuller quality than a tenor and lighter than a bass, having a compass partly included in both, namely:—



Baryton, Barytone. [Viola di bordone]

Bas-dessus (F.) Mezzo-soprano, or second treble.

Base. Old form of the word bass.

Bass. Low; as bass trombone, bass viol, bass voice, &c.

— flute. The lowest in pitch of instruments of the flute family: now obsolete. It was a *flûte-à-bec*.

— horn. English bass horn, corno-basso; a brass instrument, the precursor of the ophicleide, but smaller. Also the B♭ *basso* horn of the orchestra.

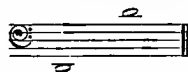
— lute. [Theorbo.]

— trumpet. An old instrument, now superseded by the trombone.

— tuba. A brass instrument, a species of bombardon, having a compass of three octaves from FFF.

— viol. (1) A familiar name for the violoncello. (2) The largest and deepest in tone among a chest of viols, which had five and sometimes six strings, and a fretted finger-board.

— voice. The lowest register of the human voice, having a compass ranging between two octaves from lower D:—



Bass-bar. A piece of wood fixed inside the belly of violins, &c., to support the pressure of the left foot of the bridge.

Bassa ottava (I.) At the lower octave.

Basse (F.) Bass.

— chantante (F.) A barytone voice.

— chiffrée } (F.) A figured bass, a
— continue } bass part, the accom-
panying harmonies of which are ex-
pressed by numbers.

— contrainte (F.) [Ground bass.]

— contre (F.) A deep bass voice also the double bass.

— de cremona (F.) The bassoon.

— d'harmonie (F.) The ophicleide.

— de hautbois (F.) Corno inglese.

— de viole (F.) The violoncello.

— de violon (F.) Double-bass.

Basse double (*F.*) Large double-bass.

— **figurée** (*F.*) Figured bass.

— **fondamentale** (*F.*) Root-bass or generator.

— **recitante** (*F.*) [*Basse chantante.*]

— **taille** (*F.*) The barytone voice.

Basset-horn. A transposing instrument of beautiful, soft, and rich quality, in form like a long clarinet, with a curved and bell-shaped metal end. Its compass is—



Bassetpommer (*G.*) A deep-toned instrument of the oboe family, precursor of the bassoon.

Bassetto (*I.*) (1) The diminutive of basso. A name sometimes given to the tenor violon. (2) A reed-stop in the organ of 8 ft. or 16 ft. in length.

Bassgeige (*G.*) Bass viol, violoncello.

Basslaute (*G.*) [*Bass lute.*]

Basso (*I.*) A bass singer the double-bass; the bass part.

— **buffo** (*I.*) A comic singer with a bass voice.

— **cantante** (*I.*) [*Basse chantante.*]

— **concertante** (*I.*) The principal bass, that which accompanies solos and recitatives.

— **continuo** (*I.*) A bass part figured for the organ or pianoforte.

— **figurato** (*I.*) (1) Basso continuo. (2) A bass part with running passages.

— **fondamentale** (*I.*) The fundamental ground bass, or root.

— **numerato** (*I.*) A bass, the harmonies to which are indicated by numbers.

— **ostinato** (*I.*) [*Ground bass.*]

— **ripieno** (*I.*) The bass of the full or chorus parts.

Basson (*F.*) [*Bassoon.*]

— **quinte** (*F.*) A bassoon, the pitch of which is five notes higher than that of the common bassoon.

Bassoon. A reed wind instrument of deep pitch, with a compass of more than three octaves from low B flat. It ordinarily forms the bass or deepest tone among wood wind instruments, and is capable of excellent independent effects.

Bassposaune (*G.*) Bass trombone.

Bassschlüssel (*G.*) The bass clef.

Basssthemata (*G.*) [*Ground bass.*]

Batillus. An instrument formerly employed by the Armenians in their Church service to supply the place of bells. A board struck with a hammer.

Bâton (*F.*) (1) A stick used in beating time. (2) The method of a conductor is called his *bâton*. (3) A pause of two or more bars.

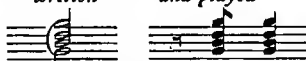
Battement (*F.*) An ornament in singing, opposed to the cadence. [*Beat.*]

Battere, il (*I.*) The down-stroke in beating time.

Batterie (*F.*) A roll upon the side-drum; a method of playing the guitar, by striking the strings instead of pulling them.

Battery. An effect in harpsichord music,

written *and played*



Battimento (*I.*) [*Battement.*]

Battuta (*I.*) (1) In correct time. (2) A bar.

Bau (*G.*) The structure of musical instruments.

Bauernleyer (*G.*) [*Hurdy-gurdy.*]

Bauernflöte (*G.*) An organ-stop of 8-ft length, of a small scale.

Baxoncillo (*S.*) Literally, A little bassoon. A Spanish organ-stop like an open diapason.

Bayles (*S.*) Comic dancing songs.

B cancellatum (*L.*) The cancelled B The note B \flat as altered by means of a \sharp or \natural in old music.

B dur (*G.*) The key of B \sharp major.

B durum (*L.*) B natural. [*B quadratum.*]

Bearbeitet (*G.*) Arranged, adapted.

Bearings. Those few notes which a tuner accurately tunes or *lays down* before proceeding to adjust the whole compass of the instrument.

Beat. (1) A short shake, or transient grace note, played or sung before the note it is desired to embellish. (2) The portion of a bar of music occupied by the movement of the hand in counting time. (3) The peculiar "throbbing" heard when sounds not quite identical in pitch are sounded together.

Bebisation or Labecedation. The syllables La, Be, Ce, De, Me, Fe, Ge, which Daniel Hitzler, 1630, used in teaching the notes.

Bebung (*G.*) Trembling, shaking; the tremolo stop in an organ. [*Vibrato.*]

Bécarre (*F.*) The sign \natural

Bec (*F.*) } Literally, A beak. A mouth

Becco (*I.*) } piece. [*Flûte-à-bec.*]

Becco polacco (*I.*) A large bagpipe.

Becken (*G.*) A cymbal.

Bedon (*F.*) An obsolete term for a drum, or tambour.

Begeisterung (*G.*) Spirit, excitement enthusiasm.

Begleiten (*G.*) To accompany.

Begleitende Stimmen (*G.*) Accompanying voices or parts.

Begleitete Fuge (*G.*) A fugue with free parts. [*Free parts.*]

Begleitung (*G.*) Accompaniment.

Beisser (*G.*) [*Mordente.*]

Beitöne (G.) Aliquot tones. [Harmonics.]

Belebend } (G.) Animated, lively.

Belebt }

Belebtheit } (G.) Liveliness, vivacity,

Belebung } animation.

Bell. The lower termination of any tubular musical instrument which by the outward turning of the rim assumes the form of a bell.

— **diapason.** An organ-stop consisting of open metal pipes with bell mouths.

— **gamba.** An organ-stop, the pipes of which are conical and surmounted by a bell.

— **harp.** A small wooden box, with eight or more strings of steel-wire. The fingers of each hand grasp the body of the box, leaving the thumbs free to strike the strings. The player swings the instrument as he strikes, producing the effect of the sound of a peal of bells borne on the wind.

— **metronome.** A metronome in which the recurrence of a set number of beats is marked by the sound of a bell.

— **piano.** [Glockenspiel.]

Bellezza (I.) Beauty of expression and tone in playing and singing.

Bellicosamente } (I.) Warlike, martial.

Bellicoso }

Bellows. In the harmonium, organ, concertina, &c., that contrivance by means of which wind is supplied to the pipes, tongues, or reeds.

Bells. Musical instruments of percussion, consisting of a series of metal basins or cups, sounded by the blow of a hammer or "clapper."

Belly. The upper plate of the resonance-box. In the violin, guitar, &c., the strings are stretched over the belly.

Bemes or Beemes. Saxon trumpets or bugles.

Bémol (F.) } The sign ♭

Bemolle (I.) }

Ben (I.) Well. *Ben marcato*, well and clearly marked; *ben sostenuto* or *ben tenuto*, well sustained.

Benedictus (L.) Portion of a Mass.

Bene placito (I.) At pleasure, *ad libitum*.

Bequadro (I.) } The sign ♯

Béquarre (F.) }

Bequem (G.) Accommodating. [Comodo.]

Berceuse (F.) A cradle song.

Bergamasca (I.) } A lively dance in triple

Bergomask. }

time, in imitation of the dances of the country people of Bergamo, who were considered the least graceful of the Italians.

Bes (G.) The note B double flat, B $\flat\flat$

Besaiten (G.) To string an instrument.

Beschleunigen (G.) Gradually increasing the pace.

Beseelt (G.) Animated.



Bestimmt (G.) With decision.

Bewegt (G.) Moved.

Bewegter (G.) Quicker. *Più mosso*.

Bewegung (G.) Motion, emotion; as *mit heftiger Bewegung*, with extreme emotion.

Bhat. A Hindu bard.

Bianca (I.) A minim,  The white note, as opposed to the  or black note (*nero*).

Bibiregal (G.) A regal shaped like a Bible.

Bichord. Having two strings to each note.

Bichordon. [Colachon.]

Bicinium (L.) A duet; a composition in two parts.

Bien rythmé (F.) Strongly accented.

Bifara (L.) An organ-stop, with two pipes to each note, producing a tremulant effect. [Vox Angelica.]



Bilancojel. An Indian flute with seven holes, played by a mouthpiece.

Bimolle (I.) The note B \flat .

Bina, or Vina. An Indian guitar, with a long finger-board, and a gourd attached to each end.

Binary form. The form of a movement which is founded on two principal themes or subjects.

— **measure.** Common time.

Bind. (1) A sign, , or  placed over two or more notes of the same name, to show that they are to be sustained as one. (2) A brace which binds together the separate parts of a score.

Binde (G.) [Bind.]


Bindebogen (G.) The bind-bow. [Bind.]

Bindung (G.) Syncopation, suspension.


Bindungszeichen (G.) A slur or bind.

Birne (G.) That portion of a clarinet or similar instrument in which the mouth-piece is inserted.

Bis (L.) Twice. (1) A direction that a passage is to be twice played or sung (2) Again, *encore*.

— **unca** (L.) A semiquaver, , or note with two hooks.

Bischero (I.) The peg or pin with which the strings of an instrument are secured

Biscroma (I.) } A demisemiquaver, 

Biscroine }

Bisdapason. The interval of a double octave, or fifteenth.

Bissex. A kind of guitar with twelve strings, invented by Vanhecke, in 1770.

Bit. A small piece of tube used for supplementing the crook of a trumpet, cornet-à-piston, &c., so as to alter the pitch.

Bizzarramente (I.) Fantastically, wonderfully.

Bizzarria (I.) Singularity, affectation.





- Bizzarro** (*I.*) Odd, droll.
- Blanche** (*F.*) A minim. ♩ [*Bianca.*],
- Blanche pointée** (*F.*) A dotted minim.
- Blasebalg** (*G.*) The bellows of an organ.
- Saxon, Bles-belg**, a wind-bag.
- Blasinstrument** (*G.*) Wind instrument, Flute, oboe, bassoon, cornet, trumpet, trombone, &c.
- Blasmusik** (*G.*) Music for wind instruments.
- Blatt** (*G.*) A vibrating tongue or blade. [Reed.]
- Blechinstrumente** (*G.*) Metal wind instruments.
- B moll** (*G.*) The key B \flat minor.
- B molle** (*L.*) The note B \flat
- Bobilation** or **Bocedisation**. Solfeggi taught by Huberto Walraent at the end of the sixteenth century for scale practice, which were Bo, Ce, Di, Ga, La, Mi, Ni. [Bebisation.]
- Bocal** (*F.*) The mouthpiece of the horn, serpent, trombone, &c.
- Bocca** (*I.*) The mouth. *Con bocca chiusa*, with closed mouth, humming.
- **ridente** (*I.*) *Smiling mouth*, the position of the mouth needful for the production of pleasing tone.
- Bocchino** (*I.*) A mouthpiece of wind instruments.
- Bockpfeife** (*G.*) Bagpipe.
- Bockstriller** (*G.*) A goat-like tremolo upon one note; a bad shake. [Vibrato.]
- Boden** (*G.*) [Body.]
- Body**. The resonance-box of a string instrument. That part of a wind instrument which remains after the removal of mouthpiece, crooks, and bell.
- Bogen** (*G.*) Bow.
- Bogenclavier** (*G.*) [Tetrachordon.]
- Bogenführung** (*G.*) The art of playing with a bow upon stringed instruments.
- Bogenstrich** (*G.*) The stroke of a bow.
- Bolero** (*S.*) A Spanish dance in triple measure, accompanied with singing and castanets. [Chica.]
- Bombard**. } A bass reed-stop on the
- Bombarde** (*F.*) } organ, of 16-ft. tone.
- Bombardino** (*I.*) A small bombard.
- Bombardo** (*I.*) A mediæval wind instrument, the precursor of the oboe.
- Bombardon** (*F. and G.*) A brass instrument, in tone not unlike an ophicleide.
- Bombauius** (*Gk.*) A facetious name for a bagpiper.
- Bombyx** (*Gk.*) A Greek flute, a reed instrument of powerful tone.
- Bonded notes**. [Ligaturæ.]
- Bon temps de la mesure** (*F.*) The accented portion of the bar.
- Bones**. Four pieces of the ribs of horses or oxen, held in the hands by twos and struck together for the purpose of marking time, in accompaniment to the voice or an instrument.
- Bordone** (*I.*) [Bourdon.] [Viola di bordone.]
- Bouche fermée**, à (*F.*) With closed mouth; humming; *con bocca chiusa*.
- Boulou**. A harp used by the negroes of Senegambia and Guinea.
- Bourdon** (*F.*) (1) A drone-bass, a burden such as that produced by a bagpipe, or a hurdy-gurdy. [Burden.] (2) An organ-stop, consisting of stopped wooden pipes, generally of 16-ft. tone.
- Bourrée** (*F.*) A dance-tune in common time, said by Hawkins to come from Auvergne.
- Boutade** (*F.*) (1) A dance which was supposed to be impromptu. (2) An old caprice, or fantasia.
- Bow**. An instrument of wood and horsehair, employed to set the strings of the violin, &c., in vibration. It was originally arched like a bow.
- Bowing**. The art of managing the bow, so as not only to bring out the best tone the instrument is capable of, but also so to phrase the passages played that the best possible character may be imparted to the music.
- Boyau** (*F.*) Catgut strings.
- B quadratum** (*L.*) } B natural. The
- B quadrum** (*L.*) } name of B quad-
- B quarre** (*F.*) } ratum or B square was given by reason of its shape, which was originally that of a gothic B. [B cancellatum.]
- B quadro** (*I.*) The sign \natural
- Brabançonne**. The Belgian patriotic song.
- Brace**. (1) The *accolade* connecting two or more staves together. (2) The leather slides upon the cords of a drum.
- Bransle, Branle** (*F.*) [Brawl.]
- Bratsche** (*G.*) The tenor violin, alto, or viola. So called from the *viola da braccio*, or viola held on the arm, as distinguished from the *viola da gamba*, or viola held between the legs, the precursor of the *violoncello*. [Viola.]
- Brautlied** (*G.*) Bridal hymn or song.
- Bravour** (*G.*) Dash, brilliancy.
- Bravura** (*I.*) Dash, brilliancy. [Aria di bravura.]
- Brawl**. An old round dance in which the performers joined hands in a circle. A country dance.
- Break**. (1) The point of junction in the quality of tenor, soprano, and alto voices. (2) In the clarinet the break in the tone occurs between B flat and B natural. (3) Break, in an organ-stop, is the sudden alteration of the proper scale-series of the pipes by returning to those of an octave lower in pitch.

Breast (*old E.*) The voice.

Breath marks. Signs used in vocal music to show where breath should be taken, "A", "I" &c.

Breit (*G.*) Broadly. *Largamente.*

Bretgeige (*G.*) A pocket fiddle.

Breve. In mediæval music, the note equal to half the value of a *long*, and one quarter of the double *long* or maxima. Its shape was . It is now written thus,  ,  , .

Breviary. A book containing the daily service of the Roman Catholic or Greek Churches.

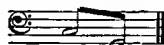
Bridge. A piece of wood which, on instruments having a resonance-box, performs the double duty of raising the strings above the belly, and of terminating at one end their vibrating portion.

Brillante (*I. and F.*) Brilliant, in a showy, sparkling style.

— **assai** (*I.*) Very brilliant and sparkling.

Brillantissimo (*I.*) As brilliant and sparkling as possible.

Brillenbasse (*G.*) "Spectacle basses;" music for the drum, so called from its resemblance to a pair of spectacles:—



Brillo (*I.*) Joy, gladness.

Brindisi (*I.*) A drinking song.

Brio, con (*I.*) With spirit, vigour, and force.

Brioso (*I.*) Joyfully, vigorously, forcibly.

Brisé (*F.*) Broken chords, arpeggios.

Broderies (*F.*) Ornaments used to cover any simple melody; graces, embellishments.

Broken cadence. An interrupted cadence. — chords. [*Arpeggio.*]

— **music.** Probably music played on harps, guitars, or lutes, because the sounds of these instruments cannot be sustained at will.

Brontium (*L.*) A contrivance for imitating thunder, used in the Greek theatre.

B rotundum (*L.*) B flat. [*B cancellatum.*]

Brummeisen (*G.*) Jew's-harp.

Bruscamente (*I.*) Coarsely, roughly, strongly accented.

Brusco (*I.*) Coarse, rough.

Buccina (*I.*) } A crooked horn or trumpet
Bucina (*L.*) } of the ancient Romans.
tuba being the straight trumpet.

Buccinator. A muscle in the fleshy part of the cheeks, the contraction of which forces the air from the mouth. It derives its name from *Buccinare* (*L.*) to blow a trumpet.

Buccolica (*I.*) } Rustic. *A la bucolique*,
Bucolique (*F.*) } in a rustic manner.

Büchse (*G.*) The boot or foot of an organ-pipe.

Buffa, fem. } (*I.*) Comic. *Aria buffa*, a
Buffo, mas. } humorous melody; *opera buffa*, a comic opera

Buffet (*F.*) An organ case; keyboard case.

Buffone (*I.*) A comic singer in the opera.

Buffonescamente (*I.*) In a burlesque or humorous style.

Bugle. (1) A hunting-horn of a straight or curved form. (2) A copper instrument of the horn quality of tone, but of less compass, furnished with keys

Buonaccordo (*I.*) A small triangular spinet for the use and amusement of children.

Buonamente (*I.*) Justly, truly.

Buona nota (*I.*) Accented note.

Buon gusto (*I.*) In good taste.

Burden. (1) The chorus or refrain of a song. (2) The drone of the bagpipe. (3) The tune sung as an accompaniment to a dance when there were no instruments.

Burgomask. [*Bergomask.*]

Burla (*I.*) A jest; raillery.

Burlando } (*I.*) In a jesting, comic

Burlescamente } manner; facetious,

Burlesco } merry. [*Buffo.*]

Burlesca (*I.*) A jest, a movement in a jocular style, *cf.* scherzo.

Burletta (*I.*) A comic operetta; a farce interspersed with songs.

Busain. } A reed-stop on the organ,

Busaun. } generally of 16-ft. length

Buzain. } and on the pedal organ.

Bussone (*I.*) An obsolete wind instrument, *cf.* bassoon.

Buxea tibia } (*L.*) A flute made of box.

Buxus } wood.

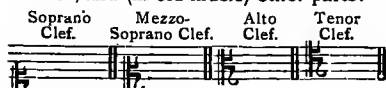
Byssyng (*early E.*) Lullabies, cradle songs.

C.

C. (1) The note *Ut* in the Guidonian system and in modern French and Italian nomenclature. (2) The letter whose original form was afterwards modified into the C clef. (3) The first, or key-note, of the modern normal scale. (4) A capital letter C signifies the note in the second space of the bass stave (Tenor C). A small *c* signifies the note one octave above this, *middle C*.

C barré (F.) The term for the time indicator, C, with a dash through it, Φ .

C clef. The clef showing the position of middle C, in which are written the alto, tenor, and (in old music) other parts:—



C dur (G.) C major

C moll (G.) C minor.

C-Schlüssel (G.) The C clef.

Cabaletta (I.) A simple, pleasing, short melody.

Cabaletta (S.) A melody in rondo form, at first sung simply, afterwards with variations.

Cabinet d'orgue (F.) Organ case.

— **pianoforte.** An old-fashioned upright pianoforte, about six feet high.

Cabischol. } The precentor in a choir.

Cabiscola. }

Caccia (I.) Hunting. Music accompanied by horns, or in praise of field sports, is said to be *alla caccia*, in the hunting style.

Cachucha (S.) A Spanish dance. [Bolero.]

Cacofonia (I.) } Harsh-sounding

Cacophonie (F.) } music.

Cacophony. }

Cadence. (1) A vocal or instrumental shake or trill, run or division, introduced as an ending, or as a means of return to the first subject. (2) The end of a phrase. (3) There are four principal forms of cadence in harmony, the whole or authentic, the half, the interrupted, and the plagal cadence. When the last chord—the major or minor chord of the key-note—is preceded by the major chord of the dominant, such cadence is called whole or perfect. The cadence called plagal is that in which the chord

of the tonic is preceded by the major or minor chord of the subdominant. If the last chord is the dominant and is preceded by the chord of the tonic, the cadence is called half or imperfect. When the last chord of the phrase is other than the tonic chord and is preceded by that of the dominant, the cadence is said to be interrupted, false, or deceptive.

Cadence imparfaite (F.) An imperfect cadence.

— **parfaite (F.)** A perfect cadence.

— **perlée (F.)** A brilliant cadence.

— **rompue (F.)** A broken or interrupted cadence.

Cadenz (G.) [Cadence.]

Cadenza (I.) (1) A passage introduced towards the close of the first or last movement of a concerto. (2) A running passage at the end of a vocal piece.

— **d'inganno (I.)** A deceptive cadence.

— **fioritura (I.)** An ornamental cadence.

— **sfuggita (I.)** An interrupted or broken cadence.

— **sospesa (I.)** A suspended cadence.

Caisse (F.) A drum.

— **roulante (F.)** Tenor drum, larger than a snare-drum.

Caisses claires (F.) Snare-drums.

Calamaulis (Gk.) A player on reed-pipes.

Calamaulos (Gk.) A flute made of reed.

Calamus (Gk.) A reed-flute, probably like our oaten-pipe.

Ça ira (F.) "That will do." The refrain of a song popular during the Revolution in France in 1793.

Calando (I.) With decreasing volume of tone and slackening pace.

Calandrone (I.) A small reed instrument of the clarinet character, with two holes, used by the Italian peasantry.

Calascione (I.) [Coloscione.]

Calata (I.) An Italian dance in $\frac{2}{4}$ time of a sprightly character.

Calcando (I.) Hurrying, pressing the time.

Calcant (G.) Treading. The bellows-treader (Bälgetreter) of the old German organs.

Calcantenglocke (G.) Bells sounded by means of pedals.

Call. (1) A military term for the notes played on a trumpet or bugle, or a beat upon the drum, each call being the signal for a definite duty. (2) A toy instrument made by winding a narrow tape round two small oblong pieces of tin, so that one fold of the tape may be set in vibration when blown through.

Calma, con (*I.*) With calmness.

Calmato (*I.*) Calmed, quieted, appeased.

Calore, con (*I.*) With heat, warmth.

Caloroso (*I.*) Warmly, full of passionate feeling.

Cambiare (*I.*) To turn, change, alter.

Cambiata (*I.*) [Nota.]

Camera, musica da (*I.*) [Chamber music.]

Camminando (*I.*) Walking, flowing, *andante*.

Campana (*I.*) } A bell.

Campane (*F.*) }

Campanella } (*I.*) A small bell.

Campanello }

Campanellino (*I.*) A very small bell.

Campanetta (*I.*) A set of bells tuned to a scale, and played with hammers or keys. [Glockenspiel.]

Campanista (*I.*) A bellringer.

Campanology. The knowledge of the construction and use of bells.

Canaries. A dance probably of English invention. The melody was a lively air of two phrases.

Canrizans. [Canon canrizans.]

Canon. (1) A rule; a term applied to the measurement of the ratios of intervals by means of the monochord, hence the system of Pythagoras was called the *canon* of Pythagoras. (2) A composition in which the music sung by one part is, after a short rest, sung by another part note for note.

— **canrizans.** A canon by retrogression; a canon so constructed that it may be read backwards.

Canone al sospiro (*I.*) A canon, the subject of which is answered at one beat of time.

— **aperto** (*I.*) A canon written out in full.

— **chiuso** (*I.*) A concealed canon; one written in riddle form.

— **infinito or perpetuo** (*I.*) Never-ending canon; infinite canon.

— **sciolto** (*I.*) A free canon, not strict.

Canonici. A name given to followers of the Pythagorean system of music.

Canonik (*G.*) The science of calculating musical intervals.

Cantabile (*I.*) In a singing style.

Cantadour (*old F.*) } A street singer; a

Cantambanco (*I.*) } mountebank.

Cautamento (*I.*) The air or melody of a phrase.

Cantando (*I.*) [Cantabile.]

Cantante (*I.*) A singer.

Cantare di maniera } (*I.*) To sing in a

Cantare di maniera } florid or ornamental style.

Cantare (*I.*) To sing.

— **a aria** (*I.*) To sing with a certain amount of improvisation. [Penillion singing.]

— **a orecchio** (*I.*) To sing by ear.

Cantata (*I.*) A cantata consisted originally of a mixture of recitative and melody, and was given to a single voice, but it is now understood as a short work in the musical form of an oratorio.

Cantate (*F. and G.*) [Cantata.]

Cantatilla (*I.*) }

Cantatille (*F.*) } The diminutive of cantata.

Cantatina (*I.*) }

Cantatore (*I.*) A male singer.

Cantatorium (*L.*) A music-book.

Cantatrice (*I.*) A female singer.

Canterellando (*I.*) Singing in a subdued voice, trilling.

Canti carnascialesci (*I.*) Song sung during the carnival.

Canti carnevali } ring the carnival.

Cantici (*I.*) Another name for the *Laudi* spiritual, or songs sung in the old Romish Church.

Canticle. A song or hymn in honour of God, or of some special sacred event.

Cantico (*I.*) Canticle.

Cantilena (*I.*) An oft-repeated, old song, a ballad.

Cantilenaccia (*I.*) Bad singing.

Cantilenare (*I.*) To sing without accompaniment.

Cantillatio (*L.*) Declamation in a singing style.

Cantino (*I.*) The smallest string upon the violin; the E string.

Cantique (*F.*) A sacred song or melody, a canticle.

Canto (*I.*) The upper voice-part in concerted music, so called because it has the melody or air.

— **a cappella** (*I.*) Sacred music; *cantore di cappella*, the precentor.

— **armonico** (*I.*) A part-song.

— **cromatico** (*I.*) A scale or song in chromatic style.

— **fermo** (*I.*) [Cantus firmus.]

— **figurato** (*I.*) Florid melody, or melody varied. [Cantus figuratus.]

— **Gregoriano** (*I.*) Gregorian chant.

— **plano** (*I.*) Plain-chant.

— **primo** (*I.*) First soprano.

— **recitativo** (*I.*) Declamatory singing; recitative.

— **ripieno** (*I.*) Additional soprano chorus-parts. [Ripieno.]

— **secondo** (*I.*) Second soprano.

Cantollano (*S.*) Plain-chant.

Cantor. [Precentor.]

Cantor-choralis (*L.*) Chorus-master.

Cantore (*I.*) A general name for a singer.

Cantoris (*L.*) (From the word *Cantor*.)

The side in a cathedral choir upon which the Precentor sits, usually the north side, opposite to Decani.

Cantus Ambrosianus (*L.*) Ambrosian chant.

— **coronatus** (*L.*) [*Cantus fractus*.]

— **durus** (*L.*) Music which modulated into a key having one or more sharps in its scale.

— **ecclesiasticus** (*L.*) (1) In a general sense, Plain-song and other early Church melodies. (2) The method of singing as opposed to saying lections, collects, &c.

— **figuratus** (*L.*) Florid Church song, in which more than one note of music was sung to a syllable.

— **firmus** (*L.*) (1) The tenor or chief melody, originally sung by the tenor-voices, afterwards transferred to the treble-part, hence called *Canto*. (2) A fragment of Plain-song, to which counterpoint has been added. (3) Any subject chosen for contrapuntal treatment.

— **fractus** (*L.*) A broken melody. When accompanied by a faburden, or fauxbourdon, it was called *Cantus coronatus*.

— **Gregorianus** (*L.*) The Gregorian system of Church song.

— **mensurabilis** (*L.*) Mensurable song; regular, measured song

— **planus** (*L.*) Plain-song.

— **Romanus** (*L.*) Roman chant or song. The Gregorian system of music.

Canun. An instrument strung with catgut, in form like a dulcimer.

Canzona } (*I.*) (1) An old form of song.

Canzone } (2) An instrumental composition in two, three, or four parts, containing contrapuntal devices.

Canzonaccia (*I.*) A commonplace song.

Canzoncino (*I.*) A short poem or air.

Canzonet } A diminutive of canzonetta (*I.*) } zona, "denoting a little short song, tune, cantata, or suonata."

Canzoniere (*I.*) A lyric poem or song.

Caoinan (*Ir.*) A funeral song. [Keeners.]

Capellmeister (*G.*) The musical director of a church or chapel; a conductor of a band or an opera.

— **Musik** (*G.*) A term of contempt for music made and not inspired.

Capischol } (*L.*) [Precentor.]

Capiscol }

Capiscolus }

Capistrum (*L.*) A muzzle. A sort of bandage wound round the head and face of the ancient trumpeters, to protect the cheeks while playing their instruments, on account of the exertion necessary for the proper production of tone.

Cappella, alla (*I.*) In the ecclesiastical style. In duple time. [A cappella.]

Capo (*I.*) Head, commencement.

— **da** (*I.*) A direction to return to the first or other indicated movement

— **d'opera** (*I.*) (1) The principal song or the masterpiece in an opera. (2) A *chef-d'œuvre*.

Capodastro } (*I.*) Literally, Head-stop.

Capotasto } A mechanical arrangement by which the pitch of the strings of a guitar is raised at once. It is screwed over the strings on to the finger-board and forms a temporary nut.

Capriccietto (*I.*) A little caprice, or fancy

Capriccio (*I.*) A freak, whim, fancy. A composition irregular in form.

Capriccioso (*I.*) Whimsical, humorous.

Caprice (*F.*) [Capriccio.]

Caput scholæ (*L.*) [Precentor.]

Caractères de musique (*F.*) The signs used in music.

Caral (*old E.*) [Carol.]

Carattere (*I.*) Character, dignity, quality.

Carezzando } (*I.*) Caressingly, singing

Carezzevole } or playing with a frequent introduction of notes of anticipation or *appoggiatura*.

Caricato (*I.*) Loaded, over-displayed.

Carillon (*F.*) A set of bells that may be

played either by hand or by machinery

Carillonneur (*F.*) Bell-player. [Carillon.]

Carità, con (*I.*) With tenderness.

Carmagnole. A dance accompanied by singing, named from Carmagnola in Piedmont.

Carnyx (*Gk.*) An ancient Greek trumpet.

Carol. (1) To sing or warble, to celebrate in song. (2) A song of praise;

applied to a species of songs sung at Christmas-tide. It originally meant a song accompanied with dancing.

Carola (*I.*) A dance accompanied by singing.

Cartellone (*I.*) The prospectus of an operatic season.

Cassa-grande (*I.*) The big drum.

Cassatio. [Gassatio.]

Cassazione (*I.*) A serenade or *divertimento* consisting of several movements.

Castagnette (*I.*) }

Castagnettes (*F.*) } [Castanets.]

Castañuelas (*S.*) }

Castanets. Instruments of percussion, of shell-like shape, made of hard wood and sounded to accompany dancing.

Castrato (*I.*) A male singer with a soprano voice.

Catch. A species of canon or round for three or four voices, in which the words are so contrived that by the union of the voices a different meaning is given by the singers *catching* at each other's words. [Round, Canon.]

Catena di trilli (*I.*) A chain, or succession, of short vocal or instrumental shakes.

Catgut. The material of which the strings of many musical instruments are formed; it is made from the intestines of the sheep and the horse, but never from those of the cat.

Cathedral music. Music which has been composed to suit the form of service used in our cathedrals since the Reformation. It includes settings of canticles and of anthems.

Catlings. The smallest sized lute-strings.

Cauda (*L.*) The tail of a note.

Cavalletta (*I.*) [*Cabaletta.*]

Cavalletto (*I.*) (1) A little bridge. (2) The break in the voice.

Cavalquet (*F.*) A trumpet-signal to cavalry.

Cavata (*I.*) [*Cavatina.*]

Cavatina (*I.*) A melody of a more simple form than the *aria*. A song without a second part and a "Da capo."

Cebell. An air or theme in common time of four-bar phrases, forming a subject upon which to execute "divisions" upon the lute or violin.

Celere (*I.*) Quick, swift.

Celerità, con (*I.*) With speed, haste. Quickly.

Céleste (*F.*) A direction for the use of the soft pedal.

— **voix** (*F.*) A stop on the organ or harmonium. [*Vox Angelica.*]

Celli. Abbreviation of violoncelli.

Cello. Abbreviation of violoncello.

Cembalista (*I.*) A pianoforte-player.

Cembalo. A harpsichord.

Cembanella } (*I.*) A pipe or flute.

Cennamella }

Cento (*L.*) } Patchwork. A musical

Centone (*I.*) } work made up of extracts from an author's compositions, as a *cento* was from an author's poems: *cf.* Pasticcio.

Cercar la nota (*I.*) To feel for a note, to reach it by slurring.

Cervalet or Cervelat. An ancient reed wind instrument, in tone similar to the bassoon.

Ces (*G.*) The note C flat.

Ces dur (*G.*) The key of C flat major.

Cetera (*I.*) A citara or guitar.

Chacona (*S.*) } A slow dance in $\frac{3}{4}$ time,

Chaconne (*F.*) } frequently constructed

Ciaccona (*I.*) } upon a ground bass, and sometimes formerly introduced as a movement of a sonata. [*Chica.*]

Chair organ. A name given to the prestant or choir-organ.

Chaiameau or Chalumeau (*F.*) Stem, or straw-pipe, from the Latin *calamus*, a reed. The lower register of the

clarinet and the basset-horn is called the *chalumeau* tone.

Chal. or Chalumeau, in clarinet music is used to show that the passage is to be played an octave lower than it is written. The music is restored to its proper pitch by the sign *Clar.* or *Clarinet.*

Chalil. [*Khalil.*]

Chamber music. Vocal or instrumental compositions suitable for performance in a chamber, as opposed to a concert-room.

Chang. A Persian harp.

Changeable chant. A single or double chant which can be sung either in the major or minor mode.

Changer de jeu (*F.*) To alter the stops on an organ or harmonium.

Change-ringing. [*Changes.*]

Changes. The altered melodies produced by varying the order of a peal of bells.

Changing notes. Passing notes or discords which occur on the accented parts of a bar.

Chanson (*F.*) (1) A song. (2) A national melody. (3) A part-song.

Chansonnette (*F.*) A little song.

Chant. A short musical composition to which the Canticles and the prose version of the Psalms are sung, either in unison or in four-part harmony. There are two kinds of chant in common use—the Anglican and the Gregorian. Anglican chants are chiefly of two sorts, single and double. A single chant is in two strains, the first of three, and the second of four bars. A double chant has the length of two, a triple chant of three, and a quadruple chant of four, single ones. A Gregorian chant consists of five parts—the intonation, reciting-note, mediation, second reciting-note, and the ending. There are eight Gregorian tones used in chanting, each having various mediations or endings.

Chant (*F.*) (1) Song, tune. (2) The voice part or melody.

— **en ison, or Chant égal** (*F.*) (1) A species of chant, consisting of two sounds only, which was adopted by many of the old religious orders. (2) Monotone.

— **Grégorien** (*F.*) Plain-song.

— **pastoral** (*F.*) A shepherd's song, or melody in imitation of one.

— **sur le livre** (*F.*) A system of descant by which the part sung by one voice could be accompanied by another voice in counterpoint more or less free, according to the movement of the *canto fermo*.

Chantant (*F.*) Singing, musical, as *café chantant*, a concert-restaurant.

- Chanter.** A name given to the singing priest on duty. (2) A lay vicar.
- Chanter à livre ouvert** (*F.*) To sing at sight.
- Chanterelle** (*F.*) (1) The first or highest string upon instruments played with a bow. The E string of the violin and the A of the viola and violoncello. (2) The highest string of a guitar or lute.
- Chanterres** (*F.*) A name given to ballad or poem singers in mediæval times.
- Chanteur** (*F.*) A male singer.
- Chanteuse** (*F.*) A female singer.
- Chantries.** Endowed foundations in the Romish Church, instituted for the due performances of requiem masses for the repose of the soul of the founder and his family.
- Chant-royal** (*F.*) A form of early French poetry set to music. A song in honour of God, the Virgin, or the saints.
- Chantry priest.** A singing priest attached to a chantry.
- Chapeau chinois** (*F.*) A set of small bells arranged in the form of a Chinese hat.
- Characteristischer Ton** (*G.*) The leading-note.
- Characters.** A general name for the signs employed in music.
- Characterstücke** (*G.*) Pieces of music written with the intention of describing certain impressions by means of sound.
- Charivari** (*F.*) Mock music, clatter.
- Chasse** (*F.*) Hunting; *à la chasse*, in the hunting style.
- Chatzozerah** (*H.*) A straight trumpet, with a bell or *pavillon*. It was chiefly used in the Hebrew ritual, but was also blown as a battle-call in warfare.
- Check-spring.** A small spring added to assist the return of action in the mechanism of an organ.
- Chef-d'attaque** (*F.*) The leader of an orchestra or chorus.
- Chef-d'œuvre** (*F.*) The master-work of any composer.
- Chef-d'orchestre** (*F.*) (1) The leader. (2) Conductor of an orchestra.
- Chelidonizing** (*Gk.*) Singing the swallow-song, a popular song sung by Rhodian boys in the month Boëdromian, on the return of the swallows, and made into an opportunity of begging.
- Chelys** (*Gk.*) (1) The lyre of Mercury. (2) In the sixteenth and seventeenth centuries a bass-viol and division-viol.
- Cheng.** The Chinese organ, which consists of a series of tubes having free reeds. It is held in the hand and blown by the mouth.
- Cherubical hymn.** The *ter sanctus*, or *trisagion* in the service of the Holy Communion, "Holy, holy, holy," &c.
- Chest of viols.** A set of instruments necessary for a "consort of viols." They were six in number, namely two trebles, two tenors, and two basses.
- Chevalet** (*F.*) The bridge of a stringed instrument.
- Cheville** (*F.*) A peg for a violin, guitar lute, &c.
- Chevroter** (*F.*) To skip, quiver, to sing with uncertain tone, after the manner of goats. *Alla vibrato*.
- Chiara** (*I.*) Clear, distinct, pure, *e.g.*: *chiara voce*, clear voice; *chiara quarta*, a perfect fourth.
- Chiaramente** (*I.*) Clearly, purely, distinctly.
- Chiarezza, con** (*I.*) With brightness, clearness.
- Chiarina** (*I.*) A clarion or trumpet.
- Chiave** (*I.*) (1) Key or clef. (2) A failure.
- Chica.** The name of a dance popular among the Spaniards and the South American settlers descended from them.
- Chiesa** (*I.*) Church. *Sonata da chiesa*, a sacred sonata.
- Chiffres** (*F.*) Figures. *Basse chiffree*, figured bass.
- Chikarah.** A kind of fiddle used by the Hindoos.
- Chime.** (1) To play a tune on bells by means of hammers, or swinging the clappers, the bell remaining unmoved. It is opposed to *ringing*, in which the bells are *raised*, that is, swung round (2) A carillon.
- Chirimia** (*S.*) An oboe; the portion of the oboe in which the mouthpiece is inserted.
- Chirogymnast.** Finger-trainer. A contrivance for strengthening the fingers.
- Chironomy** (*Gk.*) Gesticulation by the use of the hands. Directions given by movements of the hand.
- Chiroplast.** Finger-former. An instrument invented by Logier, in 1810, to facilitate the proper method of playing the pianoforte.
- Chitarrone.** [*Theorbo.*]
- Chitarra** (*I.*) A guitar.
- *col arco* (*I.*) A violin with sides gently curved, as in a guitar; without corners, as in an ordinary violin.
- Chitarrina** (*I.*) A small Neapolitan guitar
- Chiterna.** [*Quinterna.*]
- Chiudendo** (*I.*) Closing, ending.
- Chiuso** (*I.*) Hidden, concealed. *Canone chiuso*, a canon in *enigma*.
- Chœur** (*F.*) [*Chorus.*]
- Choir.** (1) A part of a cathedral or chapel set apart for the singers. (2) The chorists or other singers taken collectively are spoken of as the choir.

Choir organ. The part of a complete organ, intended for the accompaniment of voices, and containing stops of a delicate and subdued quality of tone.

Chor (G.) Chorus. Choir of a church or concert-room.

Choragus (L.) (1) The leader of the chorus in the ancient Greek drama.

(2) The title of a musical official at Oxford University.

Choral. (1) Of or belonging to the choir, concert, or chorus. Choral service, a service with music. (2) A hymn or psalm tune.

Choräle (G.) Hymn-tunes.

Choraleon. [*Æolomelodicon*.]

Choraliter } (G.) In a choral form.

Choralmässig }

Choral music. Vocal music in parts, as opposed to instrumental.

— vicars. [*Vicar choral*.]

Choramt (G.) Choral service. Cathedral service.

Choraules (Gk.) (1) A player on the flute in the Greek theatre. (2) A flute-player who played with the chorus.

Chord. (1) A combination of musical sounds, consonant or dissonant. [*Harmony*.] (2) A string.

Chorda characteristica. A chord of the 7th in which a leading note appears.

Chordæ essentialia (late L.) The tonic and its 3rd and 5th. The key-chord.

Chordaulodion. A self-acting musical instrument, invented by Kauffmann, of Dresden, in 1812.

Chordienst (G.) [*Choramt*.]

Chordometer. A gauge for measuring the thickness of strings.

Chords étouffés. (1) Chords played on the pianoforte with the *sordino* pedal held down. (2) Chords on the harp, lute, guitar, or dulcimer, *damped* by placing the hand gently on the strings.

Choriambus. A metrical foot consisting of two short between two long syllables.

Chorist (G.) } A member of a choir or

Choriste (F.) } chorus.

Chorister. }

Chorstimmen (G.) Chorus parts.

Chorton (G.) (1) The ancient ecclesiastical pitch in Germany. (2) The melody of a hymn or psalm tune.

Chorus. (1) A band of singers and dancers employed on certain occasions in the ancient Greek theatres, and other public places. (2) An ancient musical instrument variously described by different writers. (3) A composition for a number of singers with or without accompaniment. (4) The union of a number of voices for the joint performance of a composition. (5) The refrain

or burden of a song whether sung by one or by many voices. (6) The name given to the mixture and compound stops in an organ.

Choutarah. [*Tamboura*.]

Christe eleison (Gk.) A portion of the Kyrie in the Mass.

Chroma (Gk.) The name of one of the modifications of the Greek musical scale.

— (L.) A quaver; a sharp.

— duplex (L.) (1) A semiquaver.

(2) A double sharp.

Chromatic. That which includes notes not belonging to a diatonic scale. A chromatic scale is one which consists of a succession of semitones.

Chromatique (F.) } Chromatic.

Chromatisch (G.) }

Chrotta. [*Crowd*.]

Church modes. The Church modes are formed of the seven natural notes of the scale and their octaves, beginning upon any one of the seven, and extending to its octave, subject to the rule that the fifth and fourth lying between the first and eighth degree must be perfect.

Ciaccona (I.) [*Chaconne*.]

Cicogna (I.) Literally, A stork. The mouthpiece of a wind instrument.

Cicuta (L.) A flute or pan-pipes, made from the stalks of the hemlock plant.

Cimbales (F.) }

Cinellen (G.) } Cymbals.

Cinelli (I.) }

Cimbalo (I.) (1) Harpsichord. (2) *Cimbali*, cymbals. (3) A tambourine. (4) A dulcimer.

Cimbel (G.) A mixture-stop in German organs.

Cimbelstern (G.) Literally, Cymbal-star. A mechanical contrivance in some German organs, consisting of star-shaped cymbals attached to a wheel which is set in motion by a pedal.

Cink (G.) A small reed-stop on foreign organs.

Cinq (F.) } A fifth part in concerted

Cinque (I.) } music.

Cinyra (I.) An old term for a harp.

Cipher. The constant sounding of an organ-pipe, owing to some derangement of the mechanism.

Circular canon. A canon that closes in the key one semitone above that in which it commences. Hence twelve repetitions would take it through all the known keys.

Circulus (L.) A circle. One of the time signatures of early music.

Cis (G.) The note C sharp.

— dur (G.) The key of C sharp major.

— moll (G.) The key of C sharp minor.

Ciscis or Cisis (G.) The note C double sharp.

Cistella (*L.*) Literally, A little box. A dulcimer; *cf.* citole.

Cistre (*F.*) [Cittern.]

Cistrum. [Sistrum.]

Citara (*I.*) A cittern, guitar, cither.

Cithara (*Gk.*) The ancient lute.

— *bijuga*. A guitar or lute having a double neck.

Citharis. [Theorbo.]

Citharædus. One who sings whilst playing the cithara, whereas a *citharista* only played.

Cithern. [Cittern.]

Citole. An old instrument similar in form to the dulcimer, but played by the tips of the fingers and not by means of hammers.

Cittern. An old English name for a guitar strung with wire instead of gut.

Civetteria, *con* (*I.*) In a coquettish manner.

Clairon (*F.*) [Clarion.]

Clang. } (1) Quality of tone. (2)

Clangor (*L.*) } The peculiar "ringing" noise or din produced by the clash of metals, or the blast of loud wind instruments.

Clang-tint. [Klangfarbe.]

Clapper. [Bells.] [Bones.]

Claque (*F.*) A body of hired applause-makers.

Claque-bois (*F.*) An instrument consisting of bars of wood of different lengths, widths, and depths, resting at their nodes upon a cord. When struck with a hammer, musical sounds are produced. Instead of the cord, the bars may rest on bands of twisted straw, and it is then called the straw-fiddle. When strips of glass or metal are used instead of bars of wood, it is called the harmonica.

Clarabella. An organ-stop of open wood pipes, invented by Bishop. It is of a soft and sweet quality of tone, and is usually of 8-ft. pitch.

Clara voce (*I.*) A clear voice.

Claribel flute. An organ-stop similar to the Clarabella, but generally of 4-ft. pitch.

Clarichord. } A stringed instrument of

Claricolo. } mediæval times, by some

Clarigold. } writers presumed to be identical with the clavichord, the precursor of the spinet, harpsichord, and pianoforte.

Clarion (*G.*) A species of trumpet, a clarion; also an organ reed-stop of 4-ft. pitch.

Clarinblasen (*G.*) The sound of a trumpet.

Clarinet. } A wood wind instru-

Clarinetto (*F.*) } ment of cylindrical

Clarinetto (*I.*) } shape, with a single

Clarionet. } reed. It is said to

have been invented by J. C. Denner, about 1659, but in reality is only a modification and improvement of the more ancient *shawm* or *chalmereau*. Its compass is about $3\frac{1}{2}$ octaves from tenor E, including all the intermediate semitones. Clarinets of three pitches are in use in the orchestra, namely, in C, B \flat , and A. In military bands a smaller instrument in E \flat is also found.

Clarinetista (*I.*) } A performer on the

Clarinetista (*F.*) } clarinet.

Clarino (*I.*) (1) A trumpet. (2) An organ-stop, consisting of reed-pipes generally of 4-ft. pitch.

Clarion. A trumpet; a reed-stop in the organ; the trumpet parts in a full score

Clarseach }

Clarscat } (*Ir.*) The ancient Irish harp

Clarseth }

Clausula (*L.*) A close or cadence; *e.g.* *clausula falsa*, a false cadence; *clausula finalis*, a final cadence, &c.

Clavechord. } Names given to the

Clavecimbalo. } harpsichord.

Clavecine (*F.*) (1) A harpsichord. (2) The keys by means of which the *carillon* plays upon the bells.

Claviatur (*G.*) (1) The keyboard of an organ or pianoforte. (2) Fingering.

Clavicembalo (*I.*) } Names given to

Clavicembalum (*L.*) } the harpsichord.

Clavichord. [Clarichord.]

Clavicylinder. An instrument in the form of tubes or cylinders of glass, invented by Chladni. Also an instrument of plates of glass of graduated lengths, the tone of which was produced by hammers set in motion by a keyboard.

Clavicytherium [Clarichord.]

Clavier (*G.*) (1) The pianoforte. (2) A

Clavier (*F.*) } row of keys on an organ.

Clavierauszug (*G.*) A pianoforte score, as opposed to *Partitur*, a full score.

Clavierstück (*G.*) A piece for the pianoforte.

Claviglissando. An instrument invented by C. W. Le Jeune, intended to combine the properties of the violin and harmonium.

Clavis (*L. and G.*) A key; a clef.

Clavycymbal. [Clarichord.]

Clef. The sign placed at the commencement of a stave, showing the absolute pitch of the notes. The clefs in common use are



G or treble
clef.



C, alto or tenor
clef.



F or bass
clef.

In Plain-song, two clefs are used
the C (C) and F (F) clefs

Clocca (*med. L.*) A bell. Irish *Clog*, a small bell.

Cloche (*F.*) A bell.

Clocherre (*old F.*) } A belfry.

Clokerre (*old E.*) }

Clochettes (*F.*) Hand-bells.

Clock, to. To set a bell in vibration, by swinging the clapper to and fro till it strikes the side of the bell which remains stationary.

Close harmony. Harmony produced by drawing the parts which form it closely together.

— **play.** A direction in lute-playing

— **score.** [Short score.]

Clynke-bell. [Chime.]

Coalottino. [Concertino.]

Coda (*I.*) (1) The tail of a note. (2) An adjunct to the ordinary close of a piece, or song, for the purpose of enforcing the final character of the movement.

Codetta (*I.*) Diminutive of Coda. (1) A short coda. (2) A short figure or phrase lying between the close of the subject in a fugue and the entry of the answer.

Codon (*Gk.*) (1) A small bell. (2) The bell of a trumpet. (3) A trumpet with a bell-mouth.

Cogli (*I.*) With the; *cogli stromenti*, with the instruments.

Coi (*I.*) With the; *e.g.*: *coi bassi*, with the basses; *coi violini*, with the violins.

Col, Coll', Colla, Collo (*I.*) With the; *e.g.*:—

Col basso, with the bass.

Col canto, with the melody.

Coll' arco, with the bow.

Coll' ottava, with the octave.

Colla destra, with the right hand.

Colla parte, with the principal part.

Colla punta dell' arco, with the point of the bow.

Colla sinistra, with the left hand.

Colla voce, with the voice.

Col legno (*I.*) With the wood. A direction to strike the strings of a violin with the back of the bow.

Colachon (*F.*) } A species of guitar,
Coloscione (*I.*) } called also Bichordon
or Trichordon, according to the number of strings used.

Collet de violon (*F.*) The neck of a violin.

Collinet (*F.*) A flageolet, so called after a celebrated player of that name.

Colophane (*F.*) } Resin. The gum
Colofonia (*I.*) } used for making
Colophonium (*L.*) } the hair of bows
Colophony. } rough.

Color (*L.*) Colour. A term variously employed in mediæval treatises on music to represent—a repetition of a sound in part-music; purity of tone; a

movement of the voice from the part; an alteration of rhythm by different voices; a discord purposely introduced for the sake of variety.

Coloratura (*I.*) Divisions, runs, trills, cadenzas, and other florid passages in vocal music.

Come (*I.*) As, like; *e.g.*: *come primo*, as at first; *come sta*, as it stands; *come sopra*, as above.

Comes (*L.*) The answer to the *Dux* or subject in a fugue.

Comma. The small interval between a major and a minor tone, that is between a tone whose ratio is 8:9 and one whose ratio is 9:10.

Common chord. A note accompanied by its major or minor 3rd and perfect 5th.

Common or duple time. Time with two beats in a bar, or any multiple of two beats in a bar. Common time is of two kinds, simple and compound. The signs used to express simple common time are the following: $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{8}{8}$, and the characters C and Ċ. [Compound times.]

Comodamente (*I.*) Literally, In a convenient manner. Easily, quietly.

Comodo (*I.*) Easily, at will, without haste.

Company of Musicians. One of the chartered companies of the City of London. Instituted on April 24, in the ninth year of the reign of Edward IV. (1472-3).

Compass. The whole range of sounds capable of being produced by a voice or instrument.

Compiacevole (*I.*) Pleasant, agreeable, charming.

Complement. The interval which must be added to any other interval, so that the whole shall be equal to an octave; *e.g.*: the complement of a 3rd is a 6th; that of a 4th, a 5th, and so on.

Compline. The short evening service which completes the day-hours. [Horæ canonicæ.]

Composer. (1) An author of music; one who "finds out musical tunes

(2) An inventor and arranger of a series of changes in bellringing.

Composition. (1) A piece of music for voices or instruments, or both.

The art of composing music. (3) In an organ, the particular combination of sounds which form a compound stop.

(4) A pedal which pulls in or out certain groups of registers.

Composizione (*I.*) A composition.

— **di tavolino** (*I.*) Table music Con-
vivial compositions.

Composto (*I.*) Composed. quietly

Compound intervals. Intervals greater than an octave, as opposed to *simple* intervals, which are less than an octave.

— **stops.** Organ stops having more than one rank of pipes.

— **times.** Times in which the bar is divided into two or more *groups* of notes, e.g.: $\frac{3}{8}$ which consists of two groups of three notes; $\frac{2}{3}$ which consists of three groups of three, &c. Compound times are classified as duple or triple, according to the number of groups in each bar; e.g.: $\frac{3}{8}$ is a duple time; $\frac{3}{4}$ a triple time; $\frac{12}{8}$ (four groups of three) a duple time, &c.

Compressed score. [Short score.]

Comprimaria (I.) An assistant *prima donna*. A lady who takes parts only second in importance to *prime donne*, such as Adalgisa in *Norma*, and Lisa in *La Sonnambula*, &c.

Con (I.) With; e.g.: *con amore*, with affection; *con moto*, with spirited movement; *con sordini*, with the mutes on, &c. (See the words to which it is prefixed.)

Concento (I.) Harmony.

Concentus (L.) Musical harmony; part music; consonance.

Concert (G.) A concerto.

— A performance of vocal or instrumental music in which several executants are employed.

Concertante (I.) (1) A composition suitable for performance at a concert. (2) A composition in which several of the parts are in turn brought into prominence.

Concerted music. Music for two or more performers, either vocal or instrumental, as opposed to a solo performance.

Concertina. A portable musical instrument of hexagonal form, invented by Professor Wheatstone; consisting of a series of vibrating metal reeds acted upon and set in motion by the current of air caused by a bellows placed in the body of the instrument; the hands move the bellows, while the fingers press the stops or keys which cause it to sound. The compass is three and a half octaves, and it can be played in any key. The German concertina is an instrument similar in shape to the above, but of less finished appearance and more limited compass. The scale is single, that is, the respiratory note is different to the inspiratory note, and it can only be played in the one key in which it is tuned.

Concertino (I.) (1) The principal instrument in a concerto, as *violino concertino* (2) The diminutive of concerto.

Concertmeister (G.) The leader of the band, the conductor.

Concerto (I.) (1) A concert. (2) A composition for some especial instrument, accompanied by an orchestra.

— **grosso (I.)** A grand concerto.

— **spirituale (I.)** } A concert of vocal
— **spirituel (F.)** } and instrumental
pieces of a sacred character.

Concertspieler (G.) A performer; a solo-player; the player of a concerto

Concertstück (G.) A concert-piece, a concerto.

Concha (L.) A trumpet in the conventional form of a shell-fish; Triton's horn; a conch.

Concitato (I.) Moved, disturbed, agitated.

Concord. Harmony; a chord not containing a dissonant interval.

Concordant. Harmonious, consonant.

Conductor. The director of an orchestra or chorus who wields the *bâton*.

Conductus (L.) The name given to a certain vocal composition in parts, in the thirteenth and fourteenth centuries. It has been described as a composition having descant on an *original* melody.

Cone gamba. [Bell gamba.]

Confrérie de St. Julien. A Society of musicians in France, formed in Paris in the year 1330, and finally suppressed in 1761.

Congregational music. Music in which the people or congregation take part.

Conjunct. (1) One of the Greek systems of music. (2) Conjunct motion, a succession of sounds proceeding by single degrees.

Consecutives. A forbidden progression of parallel fifths or octaves. Consecutives are said to be *hidden* when the progression of two parts gives the impression that they have occurred, although they have not actually been written.

Consequent. } The answer to a
Consequenza (I.) } fugue subject or
any subject proposed for imitation.

Conservatoire de Musique (F.) } A
Conservatorio (I.) } public
Conservatorium (L.) } music
school.

Consolante (I.) In a consoling, comforting manner.

Consonance.

Consonanz (G.) } [Harmony.]

Consonanza (I.) }

Consonant. } Concordant; harmoni-
Consonante (I.) } ous.

Con sordini (I.) (1) With the mutes on.
(2) With the soft pedal of the pianoforte held down.

Consort. (1) A consort of viols was a complete set, the number contained in a chest, usually six. [Chest of viols.]

— (1) To sound together, to form agreeable sounds by combination. (2) To form a concord.

Con stromenti (*I.*) With the instruments.

Continuato (*I.*) Sustained, held down

Continued bass. } [Basso continuo.]

Continuo (*I.*)

Conteurs (*F.*) } [Troubadours.]

Contours.

Contra (*I.*) Against. In compound words this signifies an octave below; e.g.: *Contra-gamba*, a 16-ft. gamba; *Contrabasso*, a double-bass; *Contra-fagotto*, a double bassoon.

Contra-bassist A double-bass player.

Contrabasso (*I.*) [Double-bass.]

Contraddanza (*I.*) [Country-dance.]

Contrafagotto (*I.*) [Double-bassoon.]

Contralto voice. The voice of deepest tone in females. It is of a quality allied to the tenor voice in men, and the usual compass is within two octaves.

Contraposaune. An organ-stop of 16-ft. and 32-ft. pitch.

Contrappuntista (*I.*) A writer on, or a composer of counterpoint.

Contrappunto (*I.*) [Counterpoint.]

— *alla mente* (*I.*) Impromptu counterpoint. [Alla mente.]

— *doppio* (*I.*) Double counterpoint.

Contrapunkt (*G.*) Counterpoint.

Contrapuntal. Belonging to counterpoint.

Contrapuntist. A writer on, or a composer of counterpoint.

Contr' arco (*I.*) False or incorrect bowing on the violin, &c.

Contrary motion. Melodies or chords proceeding in opposite directions.

Contrassoggetto (*I.*) [Counter-subject.]

Contra tempo (*I.*) Against time. (1) The part progressing slowly while another is moving rapidly. (2) Syn-copation.

Contra-tenor. [Alto voice.]

Contratone (*G.*) Deep tones of the bass voice.

Contraviolone (*I.*) Double-bass.

Contrebasse (*F.*) Double-bass.

Contredanse (*F.*) [Country-dance.]

Contrepartie (*F.*) Counterpart, opposite. The entry of a second voice with a different melody, making harmony with the first.

Contrepoint (*F.*) Counterpoint.

Contrepointiste (*F.*) Contrapuntist.

Contresujet (*F.*) [Counter-subject.]

Contretemps (*F.*) Against time. Syn-copation.

Conversio (*I.*) Inversion

Coperto (*I.*) Covered, concealed. *Timpani coperti*, muffled drums; *quinti coperti*, concealed fifths, hidden fifths.

Copophone. [Musical glasses.]

Copula (*L.*) (1) In mediæval music a free use of slurred running notes in descant.

(2) In organs the mechanism by which one manual can be attached to another or to the pedals.

Copyright. The exclusive right or privilege of printing or reprinting, copying, publishing or selling allowed by law to an author or publisher.

Cor (*F.*) A horn.

— *anglais* (*F.*) English horn. A reed instrument of the hautboy character, possessing a compass of like extent but of lower pitch. Its scale is two octaves and a fifth from tenor E with the intermediate semitones.

— *de chasse* (*F.*) A hunting-horn.

— *de vaches* (*F.*) Cow-horn, used in many places to call the cattle home.

— *omnitonique* (*F.*) A horn on which, by the use of valves, a chromatic scale can be played.

Corale (*I.*) Choral, hymn or psalm tune.

Coranach } (*Gc.*) A funeral song among
Coranich } the Scotch Highlanders
Coronach }
Cronach } [Keeners.]

Coranto (*I.*) (1) An Italian form of the country dance. A running dance. (2) A movement in a suite or sonata of the early writers.

Corda (*I.*) A string; *sopra una corda*, upon one string.

Cordatura (*I.*) [Accordatura.]

Corde (*F.*) A string; *une corde*, one string.

Corde à boyau (*F.*) Catgut; violin or harp strings, &c.

Corde à jour } (*F.*) An open string.

Corde à vide }

Corde fausse (*F.*) A false or bad string.

Cor de signal (*F.*) A bugle.

Cordiale (*I.*) Sincerely, heartily; with cordiality.

Corifeo (*I.*) [Coryphæus (1).]

Cormuse.

Cornamusa (*I.*) } [Bagpipe.]

Cornemuse (*F.*) }

Cornare (*I.*) To sound a horn.

Cornet. (1) A wind instrument of the serpent class, with holes and a cup mouthpiece, now obsolete. It was of three kinds, treble, tenor, and bass, and its outline was gently curved, hence the Italian name *cornetto curvo*. (2) A reed stop on the pedals of some German organs, of 4 or 2 feet in length. (3) *Mounted cornet.* A solo stop on old organs. (4) *Echo cornet.* A stop often found in swell organs. (5) *A cornet-à-pistons*

Cornet-à-pistons. A modern brass instrument of the trumpet family, having valves or pistons by means of which a complete chromatic scale can be produced.

Corner (*F.*) [*Cornare.*]

Cornetto } (*I.*) [*Cornet.*]

— *curvo* }

Corni (*I.*) Horns.

Corno (*I.*) [*Horn.*]

— *alto* (*I.*) High horn in B.

— *basso* (*I.*) Low horn in B.

— *di bassetto* (*I.*) [*Basset-horn.*]

— *da caccia* (*I.*) Hunting horn.

— *inglese* (*I.*) [*Cor anglais.*]

— *storto* (*I.*) *Cornetto curvo.*

Corno (*pean.*) [*Cornet-à-pistons.*]

Cornu (*L.*) A horn.

Coro (*I.*) [*Chorus.*]

— *della chiesa* (*I.*) Church choir or chorus.

— *primo* (*I.*) The first chorus or choir in eight-part music

Corona (*I.*) A pause ∩

Coronach. [*Coranach.*]

Corps de voix (*F.*) The quality or the fullness of the voice.

Corrente (*I.*) [*Corinto.*]

Corrépétiteur (*F.*) } The instructor of
Corrépétiteur (*I.*) } the chorus; one who
teaches the choral body to sing their
several parts by ear.

Cortaud. }

Corthal. } [*Courtal.*]

Coryphæus (*L.*) (1) A leader or conductor of the dances or chorus. (2) An officer in the university of Oxford, whose duty it was to give instruction in music; now abolished.

Coryphée (*F.*) (1) A leader of the groups of dancers. (2) A female dancer.

Cotillon (*F.*) A lively, spirited dance, originally performed by a male and a female; now danced with any step by an unlimited number of dancers, and with various additions of ceremonial.

Couac (*I.*) An onomatopœic word for the sound made by bad blowing on the clarinet, oboe, or bassoon. The quacking sound, the goose note.

Couched harp. A spinet.

Coulé (*F.*) A glide. (1) Slurred notes. (2) A *slide* in dancing. (3) An ornament in harpsichord music.

Counterpoint. (1) "The art of adding one or more parts to a given melody."

(2) "The art of harmonising a theme by adding parts which shall be in themselves melodious." Counterpoint is simple or double; simple when it combines two or more independent melodies together, and double "where the parts are inverted in such a manner that the uppermost become the lowermost, and

vice versa." Notes were formerly called points, and adding a counterpoint means the setting one point or note against another.

Counterpoints, triple and quadruple as their names show, are the due construction of three or four melodies respectively, in such a manner that they can be interchangeable without involving the infringement of the laws of musical grammar.

Counter-subject. An accompaniment of the answer or of the subject in a fugue.

Counter-tenor clef. The C clef placed upon the third line of the staff for the use of counter-tenor or alto voices, the viola, &c.

— *voice.* The old name for the alto voice. [*Alto voice.*]

Country-dance. A rustic dance, of English origin, in which the performers are arranged face to face. It is danced to tunes in duple as well as triple measure.

Coup d'archet (*F.*) Stroke of a bow.

Couper le sujet (*F.*) To abbreviate or curtail a musical subject or theme.

Coupler. The mechanism in an organ which connects pedals with the manuals; or different manuals together.

Couplet. Two lines in rhyme, which contain a complete sentence. (2) A verse of a song. (3) Two notes occupying the time of three.

Courante (*F.*) [*Coranto.*]

Couronne (*F.*) The sign of a pause ∩; so called because of its resemblance to a crown.

Courtal } (*F.*) An ancient instrument
Cortaud } of the bassoon kind.
Cortaut }

Covered consecutives. Hidden consecutives. [*Consecutives.*]

— *strings.* Strings of silk, wire, or gut, covered with a fine wire.

Cownterynge yn songe (*old E.*) Singing an accompaniment to a tune. [*Descant.*]

Crackle. A direction in lute-playing.

Cracoviak (*Pol.*) } A dance in $\frac{3}{4}$ time.

Cracovienne (*I.*) }

Credo (*L.*) One of the movements in a Mass.

Crembalum. [*Jew's-harp.*]

Cremona. (1) A violin made in the town of Cremona. (2) A reed-stop in the organ. A corruption of the word *Krummhorn* or *Crom-horn*.

Cremorne (*F.*) [*Krummhorn.*]

Crepitaculum or **Crepundia** (*L.*) An ancient instrument like the castanets, but with sound produced more by friction than striking.

- Crescendo** (*I.*) Increasing; a gradual increase in the force of sound, expressed by the sign $\text{—} \text{—} \text{—}$, or the abbreviation *cres.*
- Crescendo Zug** (*G.*) The swell-box in the organ.
- Creticus** (*L.*) A metrical foot consisting of one short syllable between two long syllables, - u -
- Croche** (*F.*) A quaver, ♩ , the *hooked note*.
- Croma** (*I.*) A quaver, ♩
- Cromatico** (*I.*) Chromatic; as, *fuga cromatica*, a chromatic fugue; *fantasia cromatica*, a chromatic fantasia, &c.
- Crom-horn.** [*Krummhorn.*]
- Crooks.** Short tubes, either straight or curved, adapted for insertion between the mouthpiece and the body of the horn, trumpet, or cornet-à-pistons, for the purpose of altering the key.
- Crotalum** (*L.*) A rattle, or clapper, used sometimes to mark the rhythm of dancing, in the worship of Cybele.
- Crotchet.** A note ♩ one-fourth of the value of a semibreve. The derivation of the word is doubtful.
- Croupeza** (*Gk.*) High wooden shoes worn by flute-players or others, with which the time was marked by striking with the foot.
- Crowd.** } An ancient instrument, like
- Crwth** (*W.*) } a violin, with six strings, four of which were played upon by a bow, and the other two played, or plucked with the thumb, as an accompaniment.
- Crowle.** [*Crowd.*]
- Csárdás.** [*Czardasch.*]
- Cue.** The last notes or words of other parts inserted as a guide to singers or players who have to make an entry after rests.
- Cum sancto** (*L.*) A portion of the Gloria in the Mass.
- Cupo** (*I.*) Darkly, mysteriously; deep, hollow; *con voce cupa*, with a deep or hollow-sounding quality of voice.
- Currende** (*G.*) Children carol-singers in Germany.
- Current traverse** (*old E.*) The country dance.
- Cushion-dance.** An old English round dance, in which each woman selected her partner by placing a cushion before him.
- Custos** (*L.*) (1) The chief of a college of minor canons. (2) A *direct*, the sign w or v
- Cyclische Formen** (*G.*) Rondo forms.
- Cymbales** (*F.*) } Musical instruments of
- Cymbals.** } percussion, consisting of two metallic basins, which are set in vibration by being clashed together.
- Cymbalista.** A cymbal-player.
- Cymbalum** (*L.*) Cymbals.
- Czakan.** A flute made of cane or bamboo.
- Czardasch.** A Hungarian national dance.
- Czimken** (*Pol.*) A dance similar to the country-dance.

D.

- D.** (1) The second note of the normal scale C (2) The scale having two sharps in its signature.
- D dur** (*G.*) D major.
- D moll** (*G.*) The key of D minor.
- D string.** The third open string on violins; the second on tenors, violoncellos, and three-stringed double-basses; the fourth on the guitar.
- Da** (*I.*) From, by, of, for, &c.
- Da ballo** (*I.*) In dance style.
- Da camera** (*I.*) For chamber use. In the style of chamber music.
- Da capo or D.C.** (*I.*) From the beginning. A direction that the performer must recommence the piece, and conclude at the double bar marked *Fine*.
- Da Capo al fine** (*I.*) From the beginning to the sign *Fine*.
- al segno** (*I.*) Repeat from the beginning to the sign S .
- Da cappella** (*I.*) In the Church style.
- Da chiesa** (*I.*) For the Church. In the Church style.
- Da lontano** (*I.*) In the distance; e.g. *corni da lontano*, horns heard in the distance.
- Da teatro** (*I.*) After the theatrical style.
- D'accord** (*F.*) In tune.
- Dach** (*G.*) Sounding-board. Resonance body of an instrument.
- Dachschweller** (*G.*) Swell-box

Dactyl. A metrical foot, consisting of a long syllable followed by two short syllables, - u u.

Dactylon (*Gk.*) An instrument invented by Henri Herz, for strengthening the fingers for pianoforte-playing.

Daina or Dainos. A term given to some little Lithuanian love-songs.

Daire (*T.*) A tambourine.

Dalecarlian melody. Dance-tunes of the Swedish Dalecarlians. *Dalecarles*, "inhabitants of the dale or valley."

Dal segno (*I.*) From the sign X . [*Al segno.*]

Dalzimr. An Egyptian instrument of the oboe or reed kind.

Damenisation. The syllables Da, Me, Ni, Po, Tu, La, Be, which Graun employed for the notes of the scale in his vocal exercises. [*Solmisation.*]

Damp, to. (1) On instruments played by plucking the strings, as the harp, guitar, &c., to check the vibrations by placing the hand lightly on the strings. (2) To apply mechanical dampers.

Damper. Certain pieces of mechanism in a pianoforte, which, after the finger has struck the key and left it, immediately check the vibrations of the strings. (2) The mute of a horn and other brass wind instruments.

Dämpfer (*G.*) A damper. A violin-mute.

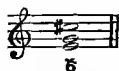
Danklied (*G.*) Hymn of thanksgiving.

Darabooka or Darabukkeh. An Egyptian and Arabian drum.

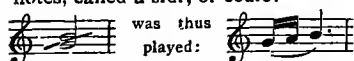
Darm (*G.*) Catgut.

Darmsaiten (*G.*) Strings of catgut.

Dash. (1) A line drawn through a figure in thorough-bass, showing that the interval must be raised one semitone, *e.g.* :—



(2) A line drawn through the duple time-sign, *e.g.* : C , implying a division either of measurement or of pace. (3) A short stroke, placed above notes or chords, directing that they are to be played *staccato*. (4) In harpsichord music, a dash passing between two notes, called a slur, or coulé:



Das selbe tempo (*G.*) The same time. *L'istesso tempo.*

Dauer (*G.*) Duration or continuance of notes or sound.

Debile (*I.*) Languidly, feebly.

Début (*F.*) A first appearance.

Débutant } (*F.*) A performer who appears for the first time.

Débutante }

Decachordon (*Gk.*) An instrument with ten strings.

Decani (*L.*) A term used in cathedral music to signify that the part so distinguished is to be sung by the singers on the dean's or south side of the choir, in contradistinction to "cantoris," the cantor's or præcentor's side.

Deceptive cadence. [*Cadence.*]

Décidé (*F.*) Firmly, with decision.

Decima (*L.*) A 10th, an interval of a 10th; *decima plena de tonis*, a major 10th; *decima non plena de tonis*, a minor 10th; *decima quarta*, a 14th or octave of the 7th; *decima quinta*, a 15th or double octave; *decima tertia*, a 13th or octave of the 6th. On organs, the stop *tierce*.

Decimole. [*Decuplet.*]

Deciso (*I.*) Determined, decided, with firmness; *con decisione*, with firmness and decision.

Decke (*G.*) (1) Cover, an upper or lower plate of a resonance-box. (2) The cover or stopped metal organ-pipes, *e.g.* : *lieblich Gedacht*, the sweet-toned stopped diapason.

Declamando } (*I.*) In a declamatory style.

Declamato }

Declamation. The proper rhetorical rendering of words set to music.

Décomposé (*F.*) Unconnected, incoherent.

Décoration (*F.*) Signature of a piece of music.

Decrescendo (*I.*) Decreasing gradually the volume of tone. Indicated in music by the abbreviations *dec.*, *deces.*, or the sign — .

Decuplet. A group of ten notes played in the time of eight or four.

Dedication. An address or inscription to a patron or friend, prefixed to a work.

Deductio (*L.*) The succession of notes as they appear in their proper places in the hexachords, which are in consequence called *prima deductio*, *secunda*, &c., up to *septima*.

Deficiendo (*I.*) Gradually dying away.

Degré (*F.*) Degree of a scale.

Degree in music. The rank or title conferred by an University on a candidate who has matriculated and passed through the necessary examinations. They are of two kinds, Bachelor (or of) Music, and Doctor of Music.

Degree of a scale. A step in the tone-ladder; it may consist of a semitone, a tone, or (in the minor scale) of an augmented tone.

Dehnung (*G.*) Expansion, extension.

Dehnungstriche (*G.*) A long stroke with the bow.

Del, della, delle, dello (*I.*) Of the, *e.g.*: *sopra il soggetto della fuga seguente*, on the subject of the fugue which follows.

Délassement (*F.*) A light trifling entertainment.

Deliberatamente } (*I.*) Deliberately.

Deliberato

Delicatamente } (*I.*) Delicately

Delicato

Délicatesse (*F.*) Delicacy of performance.

Délicatezza, con (*I.*) With delicacy.

Delicatissimamente (*I.*) With great delicacy.

Delicatissimo (*I.*) Very delicately.

Délié (*F.*) Delicate, light.

Delirante (*I.*) Excited.

Delirio, con (*I.*) With excitement, with frenzy.

Delyn (*W.*) The harp.

Démancer (*F.*) To cross hands, in pianoforte-playing. To shift, in violin-playing.

Demande (*F.*) The subject, *dux*, or proposition of a fugue.

Demi-bâton (*F.*) A semibreve rest.


Demi-cadence (*F.*) A half-cadence, or the cadence on the dominant.

Demi-jeu (*F.*) Half-power. *Mezzo forte*, applied to organ or harmonium playing.

Demi-mesure } (*F.*) A minim rest.

Demi-pause

Demi-quart de soupir (*F.*) A demi-semi-quaver rest.

Demisemiquaver. A note of the value of one-fourth of a quaver 

Demi-soupir (*F.*) A quaver rest.

Demi-ton (*F.*) A semitone.

Demoiselle (*F.*) A coupler in the organ.

Denis d'or. An instrument having a finger-board like a piano and pedals like an organ, capable of producing a vast number of different qualities of sound. It was invented in 1762 by Procopius Divis, in Moravia.

Derivative. (1) The actual or supposed root or generator, from the harmonics of which a chord is derived. (2) A chord derived from another, that is, in an inverted state. An inversion.

Des (*G.*) D flat.

Descant (*L.*) The addition of a part or parts to a tenor or subject. This art, the forerunner of modern counterpoint and harmony, grew out of the earlier system of *organum* or *diaphony*. Elaborate rules for descant are to be found in old treatises on music.

Desdes or Deses (*G.*) D double flat.

Dessin (*F.*) The design or plan of a composition.

Dessus (*F.*) One of the old names for the treble or *upper* part in vocal music.

Desto (*I.*) Sprightly.

Destra (*I.*) The right; as *destra mano*, the right hand.

Détaché (*F.*) Detached, or staccato notes.

Determinato (*I.*) Resolutely, definitely.

Détonation (*F.*) False intonation.

Détonner (*F.*) To sing out of tune. to sing harshly or coarsely.

Detto (*I.*) The same; as, *il detto voce*, the same voice.

Deutsche Flöte (*G.*) The German flute.

Deutscher Bass (*G.*) An instrument of the viol kind, with five or six gut-strings, midway in size between a violoncello and a double-bass.

Deuxième position (*F.*) (1) The second position or half-shift on the violin.

(2) The second fret on a guitar.

Development of a subject. The elaboration of a given theme according to the rules of art.

Devoto } (*I.*) With devotion

Devozione, con } affection.

Dextra (*L.*) The right, *e.g.*: *dextra manu*, the right hand.

Dextræ tibæ (*L.*) Pipes held in the right hand; generally, the shorter of the *tibæ impares*. Hence, *tibæ dextræ* seems to imply a pair of treble pipes; *tibæ sinistræ*, a pair of lower-toned or bass pipes. [Aulos.]

Di (*I.*) By, as, of, for, with. *Di grado* by degrees; *stromenti di fiato*, wind instruments; *di chiesa*, for the Church; *di bravura*, with *bravura* passages; *di sopra*, as above.

— **colta** (*I.*) Suddenly, at once.

— **gala** (*I.*) Merrily, cheerfully.

— **grado** (*I.*) By conjunct intervals.

— **molto** (*I.*) Very much; as, *allegro di molto*, very fast.

— **nuovo** (*I.*) Anew, again.

— **salto** (*I.*) By a leap, spoken of melody, progressing by skips.

Diagonal bellows. An old form of organ-bellows of diagonal shape.

Dialogue. A duet.

Diana (*I.*) } An aubade; hunt's up

Diane (*F.*) }

Diapason (*Gk.*) (1) An octave. (2) The most important foundation stops of an organ, termed in other countries more properly *Principal*. (3) Fixed pitch; *normal diapason*, a recognised standard of pitch.

— **cum diapente.** The interval of a 12th.

— **cum diatessaron.** The interval of an 11th.

Diapente (*Gk.*) The interval of a 5th.

Diapentissare (*med. L.*) To descant at the interval of a 5th

Diaphony. In Greek music discordant sounds, or dissonance, but afterwards applied to the harmonic combination of voices.

Diaschisma (*Gk.*) An approximate half of a *limma*.

Diastema (*Gk.*) An interval.

Diatessaron (*Gk.*) The interval of a fourth.

Diatonic } (1) One of the three

Diatonico (*I.*) } *genera* of music among the Greeks, the other two being the chromatic and enharmonic. (2) The modern major and minor scales. (3) Chords, intervals, and melodic progressions, &c., belonging to one key-scale. A diatonic chord is one having no note chromatically altered. A diatonic interval is one formed by two notes of a diatonic scale unaltered by accidentals. A diatonic melody is one not including notes belonging to more than one scale. A diatonic modulation is one by which a key is changed to another closely related to it.

Diaulion (*Gk.*) An air played upon the aulos or flute.

Diazeuxis (*Gk.*) The separation of two tetrachords by a tone.

Dichord. (1) An instrument having two strings. (2) An instrument having two strings to each note. [*Bichord.*]

Diecetto (*I.*) A composition for ten instruments.

Diesare (*I.*) } To sharpen.

Diéser (*F.*) }

Dièse or Diésis (*F.*) } The sign #

Diesis (*I.*) }

Diesis (*Gk.*) The difference between a diatonic and chromatic semitone; represented by the ratio 128 : 125.

Dièze (*F.*) A sharp, #

Difficile (*I.*) Difficult.

Digitorium. A small instrument, invented by M. Marks, for strengthening and giving flexibility to the fingers for pianoforte-playing.

Dilettante (*I.*) [*Amateur.*]

Diludium. An interlude.

Diluendo (*I.*) Wasting away, diminishing; *decrescendo*.

Diminished. Made less. (1) Diminished intervals are those made less than minor. But, according to some authors, a perfect interval becomes diminished when reduced by one semitone; whereas major intervals do not become diminished until reduced by two semitones. (2) Diminished subjects or counter-subjects are those introduced with notes half the value of those in which they were first enunciated. (3) A diminished triad is the chord consisting of two thirds on the subtonic, *e.g.* : B, D, F in the key of C

Diminué (*F.*) } Diminished.

Diminuito (*I.*) }

Diminuendo. (*I.*) Decreasing in power of sound.

Diminution. The imitation of a subject in notes of less value than the original.

Din-din. An Indian instrument of the cymbal class.

Dioxia (*Gk.*) The interval of a fifth. This term was afterwards superseded by *diapente*.

Direct. A sign (*w*) used at the end of a line to indicate the position of the first note on the next line.

— motion. [*Motion.*]

Directeur (*F.*) } Director, manager, guide.

Direttore (*I.*) } conductor of an orchestra

Diretta, alla (*I.*) In direct motion.

Dirge. A solemn piece of music, of a funeral or memorial character.

Dis (*G.*) D sharp.

Discant. } Descant, *q.v.*; also the

Discantus (*L.*) } *canto* or upper part in polyphonic music.

Discantgeige (*G.*) An old term for the violin.

Discantschlüssel (*G.*) The soprano clef. Descant clef.

Discord. A chord which, when struck or sung, requires to be resolved into a concord.

Discreto } (*I.*) Prudently, dis-

Discrezione, con } creetly, with judgment.

Disdiapason (*Gk.*) An interval of two octaves; a 15th.

Disinvolto } (*I.*) Free, unfettered,

Disinvoltura, con } naturally.

Disis. D double sharp.

Disjunct motion. [*Motion.*]

Disperato } (*I.*) Despairing, with

Disperazione, con } desperation.

Dispersed harmony. Harmony in which the notes composing the chord are at wide intervals from each other.

Disposition. Arrangement (1) of the parts of a chord, with regard to the intervals between them; (2) of the parts of a score, with regard to their relative order; (3) of voices and instruments with a view to their greatest efficiency or to the convenience of their positions; (4) of the groups of pipes in an organ, or of the registers or stops bringing them under control.

Dissonance. } Discord.

Dissonanza (*I.*) }

Dissonare (*I.*) To jar, to make discord

Distanza (*I.*) Distance, an interval.

Distinto (*I.*) Clear, distinct.

Dithyrambus (*Gk.*) A song in honour of Bacchus.

Dito (*I.*) A finger.

— grosso (*I.*) The thumb.

Ditone. } An interval of two major
Ditonus (L.) } tones.

Ditty. A short, simple air, implying or containing a moral application.

Divertimento (I.) (1) An instrumental composition of a light, pleasing character, generally consisting of several movements. (2) A Pot-pourri.

Divertissement (F.) [Divertimento.]

Divisi (I.) Divided. A direction that instruments playing from one line of music are to separate and play in two parts. The reunion of the parts into unison is directed by the words *a due*.

Division. (1) An elaborate variation for voices or instruments upon a simple theme. (2) A course of notes so connected that they form one series. A vocal run.

— **viol.** A violin with frets upon the finger-board.

Divotamente } (I.) Devoutly, devo-
Divoto } tedly, with devotion.

Divozione, con } tedly, with devotion.

Dixième (F.) The interval of a tenth.

Do. The first of the syllables used for the solfeggio of the scale. The note C, to which it is applied, was originally called Ut, and is still called so in France.

Doctor of, or in, Music. The highest degree in Music conferred by a University. It is generally taken by bachelors of several years' standing; but in special cases candidates are allowed to take both degrees at the same time.

Dodecachordon (Gk.) An instrument with twelve strings.

Dodecuplet. A group of twelve notes to be played in the time of eight.

Doigté (F.) Fingered. Marking the manner in which a piece should be fingered. Also (*subs.*) fingering.

Dolcan. [Dulciana.]

Dolce. A soft-toned 8-ft. organ stop.

— (*I.*) Softly, sweetly; *dolce maniera*, in a sweet and delicate style.

Dolcemente } (*I.*) With softness and
Dolcezza, con } sweetness.

Dolciano } (*I.*) [Dulciana.]

Dolcin } (*I.*) [Dulciana.]

Dolcino } (*I.*) [Dulciana.]

Dolcissimo (I.) With the utmost degree of sweetness and delicacy.

Dolente } (*I.*) In a plaintive,
Dolentemente } sorrowful style; with
Dolentissimo } sadness.
Dolore, con }
Dolorosamente }
Doloroso }

Dolzföte (G.) The old German flute, with seven ventages and one key

Domchor (G.) The choir or body of singers in a cathedral church, usually consisting of boys and men.

Dominant. (1) The fifth degree of the scale. (2) The reciting-note of Gregorian chants.

Dominante (F.) Dominant.

Donna, prima (I.) The principal female singer in an opera.

Dopo (I.) After.

Doppelbee (G.) A double flat, $\flat\flat$

Doppelces (G.) C double flat.

Doppelchor (G.) Double chorus.

Doppelcis (G.) C double sharp.

Doppelflöte (G.) An organ-stop, consisting of wood pipes having each two mouths.

Doppelfuge (G.) A double fugue; a fugue with two subjects.

Doppelgeige (G.) One of the names by which the *viola d'amour* is known in Germany.

Doppelgriffe (G.) Double-stopping on a violin; playing on two strings at once.

Doppelkreuz (G.) A double sharp, \times

Doppelschlag (G.) A double beat or grace note. [Beat.]

Doppeltriller (G.) Double shake.

Doppelvorschlag (G.) Double appoggiatura.

Doppio (I.) Double, *e.g.*: *doppio movimento*, at double the pace; *doppio pedale*, the pedal part in octaves.

Dorian mode. The first of the authentic Gregorian modes, commencing on the note D.

Dot. (1) A point added to a note or rest, which lengthens its value by one-half. When a second dot is used, it adds one-half of the value of the previous dot. (2) When placed over notes, the dot means that the sounds are to be *detached*. (3) When two or four dots are placed on either side of two double bars, they are a direction to repeat the music between them. (4) When placed under a slur, dots are a direction to play *staccato*. (5) Dots were formerly placed over a note to show its subdivision into lesser repeated notes, *e.g.*, $\dot{\cdot}$ would be equal to $\cdot\cdot\cdot\cdot$

Double (F.) A turn.

— **bémol (F.)** Double flat, $\flat\flat$

— **croche (F.)** A semiquaver.

— **dièse (F.)** A double sharp, \times

Double. (1) An old term for a variation (2) The repetition of words in singing was also called the "doubles or ingeminations thereof." (3) An artist who prepares a part on the chance of the accidental absence of the principal. (4) That which is an octave below the

unison in pitch, e.g.: *double-bass*, an instrument whose sounds are an octave below those of the violoncello.

Double backfall. An ornament in old music.

— **bar.** A sign formed of two single bars showing the end of a piece or movement of a work; the end of a portion to be repeated; the commencement of a change of key or of time; the end of a line of words set to music, as in a hymn-tune. [Bar.]

— **bassoon.** The deepest-toned instrument of the bassoon family. Its compass is from the B \flat below CCC to tenor F, and its sounds are actually an octave below those written.

— **beat.** An ornament of old music, consisting of a beat repeated.

— **bourdon.** An organ-stop of 32-ft. tone.

— **chant.** [Chant.]

— **chorus.** A chorus for two separate choirs.

— **counterpoint.** [Counterpoint.]

— **demisemiquaver.** A note whose value is one half of a demisemiquaver.

— **diapason.** An organ-stop of 16-ft. pitch.

— **drum.** A drum with two heads, used in the bands of foot regiments, and beaten at both ends.

— **flageolet.** A flageolet having two tubes and one mouthpiece, admitting of the performance of simple music in thirds and sixths, &c.

— **flat.** A sign (\flat) used before a note already flat, which depresses it another half-tone. It is contradicted by a natural and a flat.

— **fugue.** A fugue on two subjects.

— **harp.** A harp with two rows of strings.

— **octave.** The interval of a 15th.

— **pedal point.** A portion of a fugue or melody in which two notes are long sustained.

— **quartet.** A composition for two sets of four voices or instruments *sol.*

— **reed.** (1) The vibrating reed of instruments of the oboe class. (2) A reed-stop on an organ of 16-ft pitch.

— **relish.** An ornament in old music.

— **sharp.** A sign (\sharp) used before a note already sharp, to raise the pitch by a semitone. It is contradicted by a natural and a sharp.

— **sonata.** A sonata for two solo instruments, as pianoforte and violin, or two pianofortes, &c.

— **stopped diapason.** [Bourdon (2).]

— **stopping.** The stopping of two strings simultaneously with the fingers in violin-playing.

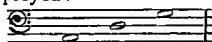
Double-tongueing. A peculiar action of the tongue used by flute-players, to insure a brilliant articulation of staccato notes; the rapid repetition of notes in cornet-playing.

— **trumpet.** An organ reed-stop similar in tone and scale to, but an octave lower in pitch than, the 8-ft. trumpet.

— **travale.** An effect in tambouriné playing produced by drawing the wetted thumb across the skin.

Double-action pedal harp. The harp now generally used for concert or orchestral purposes; invented by Erard. The compass is $6\frac{1}{2}$ octaves, and the pitch of each note can be raised two semitones by means of the pedals.

Double-bass. The largest of the stringed instruments played with a bow. The strings are usually tuned a fourth apart to the following notes when three strings are employed:—



with the addition of the lower E, when there are four strings. The actual sounds produced are an octave lower than written.

Double concerto. A concerto for two solo instruments and orchestra.

Doublette (F.) A compound organ-stop consisting of two ranks, generally a twelfth and fifteenth.

Douce } (F.) Soft, sweet.

Doux }

Doucement (F.) Softly, sweetly.

Douzième (F.) A twelfth.

Down-beat. The first beat in each bar.

Down-bow. The bow drawn over the strings from the heel or holding part of the bow to the point.

Doxologia magna (L.) The version of the angels' hymn, "Gloria in excelsis Deo," sung at the celebration of the Holy Eucharist; the greater doxology.

Doxologia parva (L.) [Doxology.]

Doxology (Gk.) The hymn or song of praise—the Gloria Patri—used at the end of the Psalms in the Christian church; also any metrical form of the same.

Drag. (1) An ornament consisting of descending notes in lute music; *staccato*, *portamento*, *glissando*. (2) A *rallentando*.

Drama lirica or per musica (I.) [Opera.]

Drammaticamente (I.) In a dramatic style.

Dreichhörig (G.) The triple stringed grand pianoforte; a trichord.

Dreigestrichene Octave (G.) The notes of the octave above C in alt.

Dreiklang (G.) A chord of three sounds. [Triad.]

Dreistimmig (G.) Music in three parts.

Dringender (G.) Pressing on the time.

Dritta (I.) Right; *mano dritta*, the right hand.

Driving notes. Syncopated notes; notes driven through the ensuing accent.

Droite (F.) Right; as *main droite*, the right hand.

Drone. (1) The monotonous bass produced from the larger of the three tubes of bagpipes, which serves as a continuous bass to any melody. (2) The chorus or burden of a song.

Druckbalg (G.) A reservoir of wind, as in an organ, &c.

Drum. An instrument of percussion, with one or more discs of vellum or parchment. There are several kinds of drums: (1) The side-drum (or snare-drum), with two heads, the upper one only being played upon; the lower head has strings of catgut (snares) stretched over its surface to produce a rattling sound. (2) The tenor drum is of the same shape (cylindrical), but larger and without snares. It serves for rolls in military bands where there are no kettle-drums. (3) The kettle drum is hemispherical in shape, and has one vellum head; two are always employed, sometimes three. (4) The big drum, *grosse caisse*, a large cylindrical drum played on both ends. Cymbals are often attached to it.

Dudelsack (G.) The bagpipes.

Due, a (I.) [Divisi.]

Due corde (I.) (1) Two strings; a direction that the same note is to be played simultaneously on two strings of a violin or other instrument of its class. (2) A direction to cease holding down the soft pedal of a pianoforte.

Due volte (I.) Twice.

Duet. } A composition for two voices,
Duett (G.) } or instruments, or for two performers upon one instrument.

Quartetto (I.) A little duet.

Quotto (I.) A duet.

Dulçaynas (S.) The name of a larger sort of oboe, or small hassoon.

Dulcian, or dulcino (I.) The name of a species of small bassoon.

Dulciana. A soft and delicate-toned organ-stop consisting of very *small-scale* flue pipes. Originally, a dulciana (dulcan, dulcian, dolcan, dolcin, or dulzain) was a kind of *hautboy*, and these terms are still found on some foreign organs as the names of soft *reed-stops*.

Dulcimer. One of the most ancient musical instruments. It consists of a resonance-box, strung with wire strings, which are struck by two hammers held in the hands of the performer.

Dulzaginas (S.) [Dulciana.]

Dump or Dumpe. The name of an old dance in slow time with a peculiar rhythm.

Duo (I.) A duet.

Duodecimo (I.) The interval of a twelfth.

Duodecimole (I.) A group of twelve notes.

Duodramma (I.) A dramatic piece for two performers only.

Duolo, con (I.) With grief, sadness, pathos.

Duple time. [Common time.]

Dur (G.) Major, as *C dur*, C major

— (F.) Hard, coarse.

Duramente } (I.) With harshness,
Durate } roughly.
Duro }

Durchaus leise zu halten (G.) To be kept soft throughout.

Durchführung (G.) The development of a theme or subject, in a movement in sonata-form; called also the *free fantasia*.

Durchgehend (G.) Passing, transient.

Durezza (I.) Rigour, harshness.

Dux (L.) The proposition theme, or subject of a fugue, the answer being called *Comes*.

Dystonic. With false intonation; discordant

E.

- E.** (1) The E above tenor C, the octave above it being represented by *e*, the octave below it by *EE*. (2) The key having four sharps in its signature.
- E dur** (G.) The key of E major.
- E moll** (G.) The key of E minor.
- E poi** (I.) And then, after; as, *e poi la coda*, then go to the coda.
- Ecclesiastical modes.** The Church modes.
- Echeion** (Gk.) (1) A hollow vessel, generally of metal, used as a drum or gong. (2) Metallic vases so arranged behind the seats of the ancient theatre as to reinforce the sound of the actors' voices. (3) The resonance-box of a lyre.
- Echelle** (F.) A scale; as, *échelle chromatique*, chromatic scale; *échelle diatonique*, diatonic scale.
- Echo.** A sound produced by reverberation; an imitation of a sound so produced. (1) In old organ music a passage so marked was to be played upon the echo-organ, a set of pipes inclosed in a box, by which a soft and distant effect was produced. (2) Echo-stop on a harpsichord was a contrivance for obtaining a soft and distant effect.
- Echo** (F.) An imitation of a previous passage.
- Eclisses** (F.) The sides of a lute, guitar, or violin.
- Eclogue** (F.) A shepherd's song; a pastoral piece.
- Ecole** (F.) A school or style of music.
- Ecossaise, à l'** (F.) In the Scotch style.
- Edel** (G.) Noble.
- Eguaglianza** } (I.) Equality, evenness
- Egualrezza** }
- Egual** (I.) Equal; as, *voci eguali*, equal voices.
- Egualemente** (I.) Equally, evenly.
- Eiferig** (G.) Zealously, ardently, passionately.
- Eighth.** The interval of an octave.
- Einchörig** (G.) Having only one string to each note.
- Einfach** (G.) Simple; as, *einfache Intervalle*, simple intervals; *einfacher Contrapunkt*, simple counterpoint.
- Einfalt** (G.) Simplicity; as, *mit Einfalt und Würde*, with simplicity and dignity.
- Eingang** (G.) Introduction.
- Eingestrichen** (G.) Having one stroke, as *c'*, *d'*, &c.
- Einigen Pomp, mit** (G.) In a somewhat pompous manner.
- Einklang** (G.) Unison, accord, harmony.
- Einleitungssatz** (G.) An opening phrase, or introduction; an overture.
- Einschlafen** (G.) To slacken pace and diminish the power.
- Einschlagend** (G.) Literally, Striking inwards, as is the case with a *percussion* reed; whereas *aufschlagend* is used with reference to a *free* reed.
- Einschmeichelnd** (G.) Insinuating, agreeably.
- Einschnitt** (G.) An incomplete musical sentence or motive.
- Ein wenig lebendig** (G.) Rather lively. *Un poco allegro*.
- Eis** (G.) E sharp.
- Eiseis or Eisis** (G.) E double sharp.
- Eisenvioline** (G.) Iron fiddle, *q.v.*
- Eisteddfod** (W.) A congress or session for the election of chief bards.
- Ela.** The name given by Guido to the highest note in his scale.
- Electric organ.** An organ, the key and stop-action of which are connected with the pallets and sliders by the force of an electric current.
- Élégant** (F.)
- Elegante** (I.) } Elegantly, with
- Elegantemente** (I.) } elegance of style.
- Eleganza, con** (I.) }
- Elegia** (I.) } A composition of a mourn
- Élégie** (F.) } ful and commemorative
- Elegy.** } character.
- Elegiac.** In the style of an elegy; of a mournful character.
- Elevazione** (I.) A composition founded upon a special theme, as *Elevazioni sopra il Pange lingua*.
- Èlève** (F.) A pupil.
- Eleventh.** The interval of an octave and a fourth; a compound fourth.
- Embellimenti** (I.) Embellishments.
- Embouchure** (F.) The mouthpiece of a wind instrument.
- Emmeleia** (Gk.) (1) Consonance, concord in musical sounds. (2) A tragic dance accompanied by music. (3) The music of the tragic dance.
- Emozione, con** (I.) With emotion.
- Empâter les sons** (F.) To sing legato or with a *portamento*.
- Empfindung** (G.) Emotion, passion feeling.

Emphasis. Accent, stress.

Emporio (F.) Passionate, hurried.

Empressé (F.) Eager, hurried

Enarmonico (I.) Enharmonic.

En badmant (F.) Scherzando. [Scherzo.]

Energia, con } (I.) With energy, for-
Energicam.ente } cibly.
Energico }

Energisch (G.) With energy.

Enfasi, con (I.) With emphasis.

Enfaticamente (I.) With emphasis.

Enfatico (I.) With emphasis, earnestly.

Enfler (F.) To swell; to increase in sound.

Enge (G.) Narrow, close, straight. A term used in reference to the small scale of organ-pipes, or to the closeness of subject and answer in a *stretto*.

Engelstimme (G.) [Vox angelica.]

Englisches Horn (G.) } [Cor anglais.]
English horn. }

Enharmonic. (1) One of the three genera of Greek music, the other two being the diatonic and chromatic.

(2) Having intervals less than a semitone, e.g.: an enharmonic organ or harmonium is an instrument having more than twelve divisions in the octave, and capable, therefore, of producing two distinct sounds where, on the ordinary instrument, one only exists, as, for instance, G \sharp and A \flat , &c. An enharmonic scale is one containing intervals less than a semitone. (3) An enharmonic modulation is a change as to notation, but not as to sound.

Ensemble (F.) Together; the whole. (1) The general effect of a musical performance. (2) The union of the whole company of performers in a concerted piece.

Entr'acte (F.) Music played between the acts or divisions of an opera, drama, &c.

Entrante (I.) } Entry, introduction, or
Entrata (I.) } prelude.
Entrée (F.) }

Entrechats (F.) The peculiar bounds with which a dancer leaps across the stage on entering.

Entremese (S.) A short musical interlude, of a burlesque character.

Entremets (F.) Short dramatic or allegorical entertainments, given to the Crusaders in the thirteenth century. Now used to signify any small entertainment between two greater ones.

Entschlossenheit, mit (G.) With decision, firmness.

Entusiasmo } (I.) With enthusiasm.
Entusiastico }

Entwurf (G.) A sketch.

Eolian harp. A long narrow box of thin deal, about five or six inches deep,

with six or more strings stretched over bridges fixed at each end. The strings must be tuned in unison, and the box placed in a free current of air. A delicate combination of sounds is then produced, increasing or decreasing in power with the force of the wind.

Eolian mode. The fifth of the authentic Gregorian modes. It consists of the natural notes La, Si, Do, Re, Mi, Fa, Sol.

Epiciedion (Gk.) A dirge; elegy.

Epigoneion (Gk.) An ancient musical instrument, described as having forty strings.

Epilenia (Gk.) Vintage songs.

Epinette (F.) [Spinet.]

Episode. A term in fugue writing, applied to those phrases which are supplemental to the main subjects or their answers.

Epithalamium (Gk.) A nuptial song.

Epode (Gk.) (1) An after-song; the strain of a lyric song after the strophe and antistrophe. (2) A burden or refrain.

Equabilmente (I.) Equally; similarly.

Equal temperament. The system of tuning by which the octave is divided into twelve mean semitones.

— **voices.** A term for an assortment of men's voices or women's voices. Thus, a piece is said to be set for equal voices when the voices of men only are needed, and, in like manner, when the voices of women only are required.

Equivocal or doubtful chords. Chords which are common to two or more distinct keys, and which, when heard, make the listener doubtful as to the particular key-tonality into which they are about to be resolved.

Erhaben (G.) Exalted, sublime; *erhaben, mit Majestät*, in a sublime and majestic manner.

Erhöhung (G.) Elevating, enhancing, raising; as, *Erhöhungszetchen*, the sign of chromatic elevation, a sharp or natural.

Erlöschend (G.) Extinguished; gradually dying away.

Ermattet (G.) Weariedly.

Erniedrigung (G.) Lowering, depressing; as, *Erniedrigungszeichen*, the sign for chromatic depression, a flat or natural.

Ernst } (G.) Earnest, serious
Ernsthaft }

Ernsthaftigkeit (G.) Seriousness, gravity, earnestness.

Ernstlich (G.) Earnestly, fervently, ardently.

Ernstlichkeit (G.) Earnestness.

Eroico (I.) Heroic.

Erotique (F.) Amatory; as *chanson érotique*, a love-song.

Erst (G.) First; as, *erster Satz*, first part.
Ersterben (G.) To die away, *morendo*.
Erweitert (G.) Extended, augmented, amplified.

Es (G.) E flat.

Esatta (I.) Strict, exact; as, *esatta intonazione*, just intonation.

Esecuzione (I.) Execution.

Eses (G.) E double flat.

Espace (F.) A space of the stave.

Espagnol, à l' (F.) } In the Spanish style.
Espagnuolo (I.) }

Espansione, con (I.) With breadth.

Espirando (I.) Dying away; gasping.

Espressione, con (I.) With expression.

Espressivo (I.) Expressive.

Essential harmony. Harmony independent of grace, auxiliary, passing, syncopated, anticipating, or pedal notes.
 — notes. Notes belonging to a key-chord. [*Chordæ essentialiaes.*]

Estinguendo (I.) Dying away, *gratissimo* } dually reducing both power and pace.

Estremamente (I.) Extremely.

Estro poetico (I.) Poetic rage or fervency.

Etendu (F.) Extended.

Etouffé (F.) Literally, Stifled. *Damped*, by means of pedal, mute, or palm of the hand. [*Damp.*]

Etouffoirs (F.) Dampers.

Etude (F.) A study, exercise, or lesson.

Et vitam venturi. One of the movements of the Mass. A part of the *Credo*.

Etwas (G.) Somewhat; as, *etwas bewegt*, rather lively; *etwas langsam*, rather slow; *etwas rascher*, rather quicker; *etwas schnell*, rather quick.

Eufonia (I.) } (1) Sweet sound. (2) A
Euphonie (F.) } consonant combination
Euphony. } of sounds.

Euphonium. A brass bass instrument, properly belonging to a military band, but sometimes introduced into the orchestra as a substitute for the third or bass trombone.

Evacuatio (L.) Literally, An emptying. In mediæval music, the making of a note in *outline* only, by which its value was reduced by one-third, e.g.: ♦ ◇

Eveillé (F.) Sprightly, quick, lively.

Evirato (I.) [*Castrato.*]

Evolutio (L.) The working out or development of a subject.

Evovæ. The vowels of the words "seculorum amen" at the end of the Gloria Patri; a name of the endings of Gregorian tones.

Exercise. (1) Preparatory practice in order to obtain skill. (2) A composition intended for the improvement of the singer or player. (3) A composition required of candidates for degrees in music in the universities.

Expression. The power of rendering music so as to make it the vehicle of deep and pure emotion; the spirit of music, as opposed to the mere mechanical production of sound. A true expression involves the carrying out to the highest extent the fullest meaning of the composer.

Expression-stop. In a harmonium the expression-stop, when drawn, closes the waste-valve of the bellows, and enables the performer, by regulating the supply of wind by his feet, to produce the most delicate contrasts of light and shade.

Extempore. Musical improvisation. The art, or rather gift, of creating melody and harmony without premeditation.

Extemporise. To play extempore.

Extended compass. A range beyond the ordinary limit of a voice or instrument.
 — harmony. [*Dispersed harmony.*]


Extraneous modulation. A modulation to an extreme or unrelated key.

Extreme. (1) Outside; as, *extreme parts*, the highest and lowest parts in part-music. (2) Expanded to its furthest limit; as, *extreme intervals*, intervals greater than major or normal. (3) Not closely related; as, modulation into an *extreme* key. (4) An old term for any key having more than three sharps or flats.

— sixth, chord of the. A chord of modern growth, so called because the interval of an extreme or augmented sixth is contained in it, either directly or by inversion.

F.

F. The key-note of the major scale requiring one flat in the signature; and the key-note of the minor scale related to A flat.

F clef. The bass clef, .

F dur (G.) The key of F major.

F holes. The openings in the upper plate of a violin or other instrument.

F-Löcher (G.) [F holes.]

F moll (G.) The key of F minor.

F-Schlüssel (G.) The F or bass clef.

Fa. The syllable used in solmisation for F. [Aretinian syllables.]

Fa bémol (F.) F flat.

— **dièse (F.)** F sharp.

Faburden. One of the early systems of harmonising a given portion of Plain-song, or a *canto fermo*; a sort of harmony consisting of thirds and sixths added to a *canto fermo*.

Faces d'un accord (F.) The positions or inversions of a chord.

Fach (G.) A rank of pipes, as *dreifach*, &c.

Facile (F.) Easy.

Facilement (F.) Easily; with ease.

Facilmente (I.)

Facilità (I.) Facility; readiness of execution.

Facilité (F.) Made easy; an easy arrangement of a difficult passage.

Fackeltanz (G.) A torchlight procession which takes place at some German courts on the occasion of a royal wedding. The music is a Polonaise in march time.

Facture (F.) (1) The construction of a piece of music. (2) The measurement, dimension, or scale of organ-pipes.

Fagott (G.) [Bassoon.]

Fagotto (I.)

Fagottist (G.) A bassoon-player.

Fagottista (I.)

Fagottone (I.) A large bassoon. [Double bassoon.]

Fal las. Short songs, harmonised melodies, or madrigals, having the syllables *fa la* at the end of each line or strain.

Fall (old E.) A cadence.

Falsa musica (L.) False or feigned music was that in which notes were altered by the use of accidentals.

False cadence. [Cadence.]

False fifth. A fifth altered from its perfect or major state.

— **intonation.** (1) The production of an unnatural or improper quality of tone. (2) Singing or playing out of tune.

— **relation.** A note which occurs in one chord, and is also found chromatically altered in the next chord, but in a different part.

— **string.** A badly woven string, which produces an uncertain and untrue tone.

Falset (G.) } The artificial or supple-
Falsetto (I.) } menting tones of the voice, higher than the chest or natural voice.

Falso bordone (I.) [Faburden.]

Fancies. (1) An old name for compositions in an impromptu style; a fantasy.

(2) Short pieces of music without words.

Fandango (S.) A lively Spanish dance in triple time, derived from the Moors.

Fanfare (F.) A flourish of trumpets; a call.

Fantasia (I.) } A composition in a style

Fantaisie (F.) } in which form is sub-

Fantasia (G.) } servant to fancy.

Fantasien (G.) To play as fancy directs; to improvise.

Fantasticamente (I.) } Fantastically; in

Fantastico (I.) } a grotesque

Fantastique (F.) } manner.

Fantastisch (G.) }

Farandola (I.) } An exciting dance,

Farandole (F.) } popular among the peasants of the south of France and the neighbouring part of Italy.

Farsa in musica (I.) A musical burletta or farce.

Fascia (I.) (1) A bind or tie. (2) The sides of a fiddle.

Fastosamente } (I.) Proudly, haughtily.

Fastoso }

Fattura (I.) [Facture.]

Fausse corde (F.) [False string.]

Fausset (I.) [Falsetto.]

Faux-bourdon (F.) [Faburden.]

Federclavier (G.) Spinnet.

Feier (G.) A festival. *Feierlich*, in a festival style, grandly, solemnly.

Feld (G.) The disposition of pipes in an organ.

Feldflöte (G.) A rustic flute or pipe

Feldmusik (G.) Military music.

Feldpfeife (G.) The old *flauto traverso*.
Feldton (G.) The key of E flat, in which military instruments are often set.

Feldtrompete (G.) Military trumpet.
Ferial. Non-festal; as, *ferial use*, music for use on ordinary days.

Fermamente } (I.) Firmly, with decision.

Fermato

Fermata (I.) } A pause.

Fermate (G.) }

Fermezza, con (I.) With firmness and decision.

Fermo (I.) Firm, fast; as, *canto fermo*, the subject or part held firmly.

Ferne (G.) Distance; as *wie aus der Ferne*, faintly, as if in the distance.

Feroce

Ferocemente } (I.) Wildly, fiercely.

Ferocità, con

Fertig (G.) Quick, dexterous.

Fervente (I.) Fervent.

Ferventemente } (I.) Fervently, vehemently.

Fervidamente }

Fervore, con (I.) With fervour.

Fes (G.) The note F flat.

Fest (G.) (1) A festival; as *Festgesang*, a festival cantata. (2) Firm; as *fester Gesang*, *canto fermo*. [*Fermo*.]

Festal. Festival.

Festivamente (I.) Solemly, pleasantly.

Festività, con (I.) With joyfulness.

Festivo (I.) Festive, solemn.

Festoso (I.) Joyous, gay.

Feuer (G.) Fire, ardour, warmth.

Feurig (G.) Fiery, ardently.

Fiacco (I.) Weak, weary, faint.

Fiato (I.) (1) Wind; as, *stromenti da fiato*, wind instruments. (2) Breath, in singing, as in *un fiato*, in one breath.

Ficta musica (L.) [*Falsa musica*.]

Fiddle. [*Violin*.]

Fidicen (L.) A lute or harp player.

Fidicula. An ancient stringed instrument of the cithara class.

Fiedel (G.) Fiddle.

Fier (F.) Proud, fierce.

Fieramente

} (I.) Proudly, fiercely,

Fierezza, con

} boldly.

Fife. A small flute; a *flauto piccolo*. An ancient musical instrument, the name being cognate with pipe.

— An organ-stop. A piccolo, generally of two feet in length.

Fiffaro (I.) } [*Fife. Querpfeife*.]

Fifre (F.) }

Fifteenth. The interval of a double octave; bis-diapason

— An organ-stop of 2-ft. length on the manuals and 4-ft. on the pedals, consisting of open metal pipes.

Fifth A diatonic interval of five notes.

Figura (L.) A note. *Figura simplex*, a note standing by itself. *Figura ligata*, a ligature, or a series of notes with contiguous sides.

Figurato (I.) } Figured.

Figuré (F.) }

Figure. (1) A form of melody or accompaniment. (2) A musical phrase. (3) A florid melody.

Figured bass. A bass having the accompanying chords suggested by certain numbers above or below the notes.

Filar la voce (I.) } To prolong a sound,
Filer le son (F.) } swelling and diminishing the tone by degrees.

Filo (I.) Literally, A thread. *Filo di voce*, the softest voice possible.

Fin (F.) The end.

Finale (I.) The last movement of a concerted piece, sonata, or symphony; the last piece of an act of an opera; the last piece in a programme.

Fine (I.) The end; used to show the end of a piece, after a repeat.

Finger-board. } (1) The piece of wood

Fingerbrett (G.) } attached to the neck of instruments of the violin and guitar class, on which the strings are pressed when stopped by the fingers. (2) A manual or clavier.

Finger cymbals. Cymbals attached to the fingers.

Fingering. The art of placing and using the fingers properly in performing upon a musical instrument.

Fingerleiter (G.) [*Chiroplast*.]

Fingersatz

} (G.) [*Fingering*.]

Fingersetzung }

Finite canon. A canon stopped at the close of the theme; not repeated.

Finito (I.) Finished, ended.

Finta (I.) A feint; a term applied to deceptive cadences. [*Cadence*.]

Fiochetto (I.) Slightly hoarse.

Fioco (I.) Hoarse.

Fioriscente } (I.) Ornamented, florid.

Fiorito

Fioriture (I.) Ornaments, cadenzas, florid passages in a melody or accompaniment

Fis (G.) F sharp.

Fisfis or Fisis (G.) F double sharp.

Fistula (L.) A pipe. *Fistula dulcis*, a *flûte-à-bec*. *Fistula, cui semper decrescit arundinis ordo*, pan-pipes. *Fistula eburniola*, the ivory pitch-pipe, from which an orator took the pitch for his voice. *Fistula pastoricia*, the shepherd's pipe, sometimes blown in the theatre as a sign of dissatisfaction. [*Flute*.]

Fithele (old E.) The fiddle.

Flageolet. A small pipe with a mouthpiece inserted in a bulb, producing a shrill sound similar, but much softer in quality to that produced from the *flauto piccolo*

Flageolet tones. The natural harmonics of stringed instruments, so called from their pure flute-like quality of tone.

Flageoletttöne (G.) Flageolet tones; harmonics of a string instrument.

Flaschinet (G.) The flageolet.

Flat. (1) The sign ♭, which lowers a note a semitone. (2) Singing or playing is said to be *flat* when the sounds produced fail to reach the true pitch.

Flatter la corde (F.) To play expressively upon a stringed instrument with a bow.

Flat tuning. One of the varieties of tuning on the lute; called also French tuning, or French flat tuning, because the French pitch was lower than that used elsewhere.

Flautando (I.) Like a flute; a direction to produce the flageolet tones on the violin, &c.

Flautino (I.) (1) An instrument of the accordion kind. (2) A little flute, piccolo, or flageolet. (3) [Flautando.]

Flauto (I.) [Flute.]

— **amabile (I.)** An organ-stop, consisting of sweet-toned pipes, generally of 4-ft. pitch.

— **dolce (I.)** An organ-stop of sweet tone.

— **piccolo (I.)** [Piccolo flute.]

— **traverso (I.)** The German flute held laterally, flutes having been formerly played with a mouthpiece, whence they were called *flûtes-à-bec*.

Flautone (I.) [Bass flute.]

Flebile (I.) In a mournful, plaintive manner.

Flessibilità (I.) Flexibility.

Flexibility. The power of free and rapid execution, in vocal or instrumental music.

Fliessend (G.) Fluently, softly, smoothly.

Fling. A dance performed by Scottish Highlanders to a tune in common time. [Reel.]

Florid counterpoint. The Fifth species, in which notes of various lengths are used. It has its own special laws designed to enforce variety and interest.

— **music.** Music in which the melody and accompanying parts are of an ornamental and embellished style.

Flöte (G.) [Flute.]

Flourish. (1) The execution of profuse but unmeaning ornamentation in music. (2) The old English name for a call, fanfare, or prelude for trumpets or other instruments.

Flüchtig (G.) Light, rapid.

Flügel (G.) A grand pianoforte or harpsichord, so called because of the wing-like shape of the top.

Flügelhorn (G.) A bugle, a valve horn.

Flute. An ancient wind instrument formed of a hollow tube with openings in the side, which in playing are closed by the fingers or by keys. When played by a mouthpiece at the end it is called *flûte-à-bec*, or beak flute; and when blown by a hole in the side, *flûte traversière*, or cross flute. The latter is now the recognised form, with a compass of three octaves, from middle C to the third C above.

Flûte-à-bec (F.) [Flute.]

— **d'amour (F.)** A low-toned flute an A flute, sounding a minor third below the notes actually written. It is now obsolete.

— **douce (F.)** An organ-stop of soft tone.

— **minor.** A small flute-stop on the organ, of 4-ft. or 2-ft. pitch.

— **traversière (F.)** [Flute.]

Fly. A hinged board which covers the keys of the pianoforte or organ when not in use.

Foco (I.) Fire, spirit. [Fuoco.]

Focoso (I.) With spirit; ardently.

Foglietto (I.) A first violin part; the leader's part, which contains cues, &c., used by a conductor in the absence of a full score.

Fois (F.) Time; as *première fois*, first time; *dernière fois*, last time (of repeating), &c.

Folia (S.) A Spanish dance, similar to the fandango.

Foliated. A melody is said to be *foliated* when ornamental notes have been added above or below the original sounds.

Follia (S. and I.) Variations upon an air or melody, in which ingenuity was held of more value than beauty.

Fondamentale (F. and I.) Fundamental.

Fondamento (I.) (1) Fundamental bass.

(2) The root or generator of a chord.

Fonds d'orgue (F.) The foundation stops, the diapasons and 8-ft. flutes on English organs, the *principals* of foreign instruments.

Foot. (1) A metrical measure. (2) A drone bass. (3) The chorus of a song

(4) The part of an organ-pipe below the mouth. (5) To foot, to dance.

Forlanò (I.) A lively dance in $\frac{3}{8}$ time much in favour with the gondoliers of Venice.

Form. The shape and order in which musical ideas are presented. Also, the shape into which music of a certain character is moulded, as *march-form*, *aria-form*, *sonata-form*, &c.

Fort (F.) } Loud; expressed in music by
Forte (I.) } the abbreviations *for.* or *f*
— **possibile. (I.)** As loud as possible

Fortemente (*I.*) Loudly ; vigorously ; with force.

Forte-piano or *fp.* (1) Loud, then soft ; strongly accented. (2) The pianoforte.

Fortissimo (*I.*) Very loud. The letters *ff* or *ffor.* are used as abbreviations of the word.

Fortississimo (*I.*) As loud as possible. The letters *fff* are used as an abbreviation.

Fortsetzung (*G.*) Continuation ; further development or expansion of an idea.

Forza, con (*I.*) With emphasis.

Forzando (*I.*) Literally, Forcing. Emphasis or musical accent upon specified notes or passages, marked by the signs *fs.*, *sf.* or > .

Forzato (*I.*) [*Forzando.*]

Fourchette tonique (*F.*) Tuning-fork.

Fourlane (*F.*) [*Forlana.*]

Fourniture (*F.*) A mixture stop on an organ.

Fourth. An interval of four notes.

— *flute.* [*Quart flute.*]

Française (*F.*) A dance in triple measure, similar to the country-dance.

Francamente (*I.*) }
Franchezza (*I.*) } Freedom, confidence.
Franchise (*F.*) }

Franzton (*G.*) French pitch ; lower than the recognised English concert-pitch.

Frase larga (*I.*) With broad phrasing.

Fraasi (*I.*) Phrases.

Freddamente } (*I.*) With coldness, in-
Freddezza, con } difference.

Fredon (*F.*) (1) Vocal ornaments at the will of the performer ; a tremolo or quavering upon every note. (2) The humming of a tune.

Free fugue. A fugue in which the answer and general treatment are not according to strict rules.

— *parts.* Additional parts to a canon or fugue, having independent melodies, in order to strengthen or complete the harmony.

— *reed.* A reed which passes freely in and out of the aperture in which it is placed.

— *style.* Composition not absolutely according to the strict rules of counterpoint.

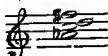
Fregiatura (*I.*) An ornament, embellishment.

Freie Schreibart (*G.*) Free writing ; composition in a free style.

French horn. [*Horn.*]

— *flat-tuning.* [*Flat-tuning.*]

— *sixth.* The name of a chord containing a bass note accompanied by a major third, a fourth, and a sharp sixth:



French violin clef. The G clef, placed upon the first line of the stave.

Frets. Small pieces of wood or ivory placed upon the finger-board of certain stringed instruments, to regulate the pitch of the notes produced.

Fretta, con (*I.*) With speed, haste, hurry.

Frettevole } (*I.*) Hasty, hurried, quick.
Frettoloso }

Frettolosamente (*I.*) Quickly, speedily.

Frisch (*G.*) Lively.

Fröhlich (*G.*) Joyous, cheerful, gay.

Frosch (*G.*) The nut of a violin bow ; *am Frosch*, near the nut.

Frottola (*I.*) A ballad.

Fuga (*L.*) A fugue ; *æqualis motus*, a real fugue ; *authentica*, a fugue with a subject in the authentic part of the scale ; *canonica*, a fugue in canon ; *contraria*, a fugue by inversion ; *impropria*, or *irregularis*, a free or irregular fugue ; *in contrario tempore*, a fugue, the answer of which is differently accented to the subject ; *libera* or *soluta*, a free or irregular fugue ; *per arsin et thesin*, by inversion (1) of rhythm, (2) of interval ; *retrograda*, a fugue by contrary motion ; *obstinata*, a fugue in which a definite figure is maintained, &c.

— (*I.*) A fugue ; as *fuga doppia*, a double fugue ; *fuga ostinata*, a fugue in which a definite figure is maintained ; *fuga ricercata*, a strict scientific fugue, a fugue without episodes ; *fuga sciolta*, a free fugue.

Fugato (*I.*) In the fugue style ; a composition containing fugal imitation, but which is not in strict fugue form.

Fuge (*G.*) A fugue.

Fughetta (*I.*) } A short fugue.
Fughette (*G.*) }

Fugue. A polyphonic composition constructed on one or more short subjects or themes, which are harmonised according to the laws of counterpoint and introduced from time to time with various contrapuntal devices ; the interest in these frequently heard themes being sustained by diminishing the interval of time at which they follow each other (the *stretto*), and monotony being avoided by the occasional use of episodes, or passages open to free treatment. A fugue is generally brought to a close by a pedal-point and coda.

— *renversée* (*F.*) An inverted fugue.

Führer (*G.*) (1) Subject of a fugue, (2) A leader, director.

Full anthem. An anthem in which there is neither solo nor verses.

— *cadence.* A perfect cadence.

Full chord. (1) A chord some of the essential notes of which are doubled. (2) A chord for the full power of an instrument, orchestra, or voices.

— **score.** A score in which all the parts for voices and instruments are displayed.

— **service.** (1) A setting of the canticles for voices in chofus, with or without organ accompaniment. (2) An office in which music is used to the fullest extent allowed by the rubrica.

— **stop.** (1) In lute-playing, a full chord followed by a pause. (2) A chord in which all available fingers are occupied in stopping the strings.

Füllstimmen (*G.*) Additional chorus parts either of voices or instruments.

Fundamental bass. A bass consisting only of the roots of chords.

— **tones.** The tones from which harmonics are generated.

Funèbre (*F.*) } Funereal, mournful, in the
Funerale (*I.*) } style of a dirge; as,
marche funèbre, a funeral march.

Fünffach (*G.*) Fivefold. Often applied to a mixture-stop of an organ having five ranks.

Fünfstimmig (*G.*) In five parts.

Funzioni (*I.*) Functions, duty. The general title for services, oratorios, &c. performed in the Roman Church.

Fuoco, con } (*I.*) With fire, spirit, dash
Fuocoso }

Furia, con }
Furibondæ } (*I.*) With fury, energy
Furiosamente } vehemence.

Furioso ;

Furlano (*I.*) A dance. [*Forlana.*]

Furniture. The name of one of the mixture-stops in an organ.

Furore, con (*I.*) With fury, passion, enthusiasm.

Fusa (*L.*) A quaver, ♩

Fusée (*F.*) Rapid division, shake or roulade.

Fusella (*L.*) A semiquaver, ♪

Fuss (*G.*) Foot. (1) The part of an organ-pipe below the mouth. (2) The measure by which the pitch of organ-stops is determined; as *8-füssig*, of 8-ft or unison pitch.

G.

G. (1) The fifth note of the normal scale of C, called Sol. (2) The lowest or fourth string of a violin, the third of the viola and violoncello. (3) The key-note of the major scale having one sharp in the signature. (4) The letter name of the treble clef.

G clef. The treble clef. [*Clef.*]

G-Schlüssel (*G.*) The G or treble clef.

G string. The name of the first string on the double-bass, the third on the violoncello, viola, and guitar, and the fourth on the violin.

Ga. The fourth syllable in the system of *bobilation*.

Gabel (*G.*) A fork; *Stimmgabel*, a tuning-fork; *Gabelton*, the note A, as given for the pitch.

Gagliarda (*I.*) [*Galliard.*]

Gai (*F.*) }
Gajo (*I.*) } Lively, merry, gay.

Gaiement (*F.*) } Gaily, cheerily, mer-

Gajamente (*I.*) } rily.

Gaillarde (*F.*) } An ancient dance, in triple

Galliard } time, so-called because
of its gay rhythm and motion.

Galante
Galantemente } (*I.*) Gracefully, in good
Galanteria, con } taste, bravely.

Galop.

Galopade (*F.*) } A lively dance in 2
Galopp (*G.*) } time.

Galoppo (*I.*) }

Galoubet (*F.*) A small flute of a primitive character with three holes, similar to the picco pipe.

Gamba, viola da (*I.*) (1) A stringed instrument of the viol sort, with six strings, weaker in tone and smaller in size than the violoncello; so called because it was held between the knees of the player. [*Viola da Gamba.*] (2) An organ-stop. Its tone is pungent, and not unlike that of a violin or violoncello.

Gamma (*I.*) }

Gamme (*F.*) } Gamut.

Gamut. The scale.

Ganz (*G.*) (1) Entire, whole; *Ganzer Ton*, a whole tone; *ganze Note*, a semibreve

(2) Very, as *ganz langsam*, very slow.

Garbatamente } (*I.*) With elegant sim-
Garbato } plicity.

Garbo, con (*I.*) With grace; politely.
 Garrire (*I.*) To warble, to chirp, to chatter.

Gassatio. A street serenade; a farewell or final piece.

Gassenhauer (*G.*) (1) A street ballad.
 (2) A dance-tune. [Passacaglio.]

Gauche (*F.*) Left; as, *la main gauche*, the left hand.

Gauge. A small instrument for measuring the thickness of strings for violins, guitars, &c.; a disc of metal with a graduated slit and engraved table.

Gavot. } A dance-tune of a lively
 Gavotte o, } yet dignified character,
 Gavotte (*F.*) } said to be of French
 Gavotta (*I.*) } origin; the dance of the
 Gavots, inhabitants of the town of Gap.

Gebrochene Akkorde (*G.*) Distributed harmony or arpeggio.

Gebunden (*G.*) Connected, bound, sustained.

Gedackt (*G.*) Covered or closed. [Decke.]

Gedehnt (*G.*) Lengthened, sustained.

Gefährte (*G.*) The answer to a fugue subject (Führer).

Gefühl, mit (*G.*) With feeling, expression.

Gegenbewegung (*G.*) Contrary motion.

Gegengesang (*G.*) Antiphonal music.

Gegenpunkt (*G.*) Counterpoint.

Gegensatz (*G.*) Counter-subject.

Gehalten (*G.*) Sustained. *Tenuto*.

Gehend (*G.*) *Andante* (*I.*) Literally, Going. At a moderate pace; *etwas gehend*, andantino.

Geige (*G.*) A violin. *Geigenblatt*, the finger-board; *Geigenbogen*, the bow; *Geigenharz*, resin; *Geigensaiten*, fiddle-string; *Geigensattel*, bridge; *Geigenwirbel*, peg.

Geist (*G.*) Spirit, genius, soul.

Gekneipt (*G.*) [Pizzicato.]

Gelassen (*G.*) Calm, tranquil.

Gemässigt (*G.*) Moderate. *Moderato*.

Gemessen (*G.*) Measured, *i.e.*, not too fast.

Gemshorn (*G.*) (1) An instrument made of the horn of the chamois goat. (2) An organ-stop generally of 8-ft. tone, though sometimes of 4-ft., and in the pedal organ of 16-ft., of a thin, bright quality of tone.

Gemüth (*G.*) Sentiment, emotion; as *mit Gemüth*, with feeling.

Generalbass (*G.*) Thorough-bass.

Generalprobe (*G.*) General rehearsal; the final rehearsal before a performance.

Generator. A ground note; fundamental bass, root, derivative.

Genere (*I.*) (1) Manner or style. (2) Genre (*F.*) Kind or class (of scales).

Generoso } (*I.*) Noble, with dignity.
 Gentile }
 Gentilezza, con }

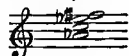
Gentilmente (*I.*) Gently, elegantly.

Genus (*L.*) Sort or class, especially used with reference to scales; as the *diatonic*, *chromatic*, and *enharmonic* genera.

Gerade Bewegung (*G.*) Similar motion
 — Taktart (*G.*) Common time.

German flute. [Flute.]

— sixth. The name of a chord containing a bass note accompanied by a major third, a perfect fifth, and a sharp sixth:



Ges (*G.*) The note G flat.

Gesang (*G.*) Singing, song, cantata, hymn, &c.

Gesangartig (*G.*) In a singing style.

Gesangverein (*G.*) Singing club or society.

Geschmackvoll (*G.*) With taste, delicately.

Geschwind (*G.*) Quick, rapid.

Geschwindmarsch (*G.*) A quick march; a quick step.

Gestossen (*G.*) Staccato.

Getern } (*old E.*) Guitar.

Getron } (*old E.*) Guitar.

Getragen (*G.*) Sustained. [Sostenuto.]

Gewichtig (*G.*) Heavily. *Pesante*.

Geytarah. The ancient Eastern guitar.

Ghazel (*Ar.*) A term used by Dr. Hiller to describe a piece in which a simple theme is constantly recurring.

Ghiribizzi (*I.*) Fantastic devices.

Giga (*I.*) } [Jig.]

Gigue (*F.*) } [Jig.]

Gigelira (*I.*) A musical instrument made of a series of pieces of wood supported on bands of straw. The tone is produced by striking.

Gingras. A small ancient flute, of Phœnician origin, afterwards adopted by some European nations.

Gingrina (*L.*) [Gingras.]

Giochevole (*I.*) Merry, jocose.

Gioco, con } (*I.*) Sportively, playfully.

Giocosamente } (*I.*) Sportively, playfully.

Giocoso } (*I.*) Sportively, playfully.

Giocondamente (*I.*) Joyfully, merrily.

Giocondato (*I.*) Happy, joyful.

Giocondezza (*I.*) Mirth, jocundity.

Giocondo (*I.*) Jocund.

Gioja, con } (*I.*) With mirth, joyfully.

Giojante } (*I.*) With mirth, joyfully.

Giojosamente } (*I.*) With mirth, joyfully.

Giojoso } (*I.*) With mirth, joyfully.

Gioviale (*I.*) Jovial, pleasant.

Giovalità, con (*I.*) With jollity.

Giraffe. An ancient form of the spinet.

Gis (*G.*) The note G sharp.

Gittern. } Old terms for the guitar

Gittron. } Old terms for the guitar

Giubilante } (*I.*) With rejoicing, in a
Giubilo, con } jubilant manner.

Giubiloso (*I.*) Jubilant.

Giustamente (*I.*) Strictly, accurately.

Giusto (*I.*) Strict, correct, moderate;
a tempo giusto, at a moderate pace,

Glänzend (*G.*) Brilliant.

Glee. A composition for voices in harmony, consisting of two or more contrasted movements, with the parts so contrived that they may be termed a series of interwoven melodies. It may be written for three or more voices, either equal or mixed; but it is necessary that there should be only one voice to a part.

Gli (*I.*) The; as *gli stromenti*, the instruments.

Glissando } (*I.*) (1) Playing a rapid
Glissato } passage, in pianoforte

Glissicando } music, by sliding the
Glissicato } tips of the fingers

along the keys instead of striking each note with a separate finger. (2) A rapid slur in violin-playing,

Glisser (*F.*) To slide. [*Glissando*.]

Glocke (*G.*) A bell.

Glockenspiel (*G.*) (1) An instrument made of bells tuned diatonically and struck with hammers, or by levers acted upon by a keyboard. (2) An organ stop of two ranks.

Gloria (*L.*) A movement of the Mass.

Glottis (*Gk.*) The reed used in some of the ancient flutes.

Gnaccare (*I.*) [*Castanets*.]

Gong. An Eastern pulsatile instrument, of circular shape, and made of bronze (eighty parts of copper to twenty of tin).

Gong drum. A bass drum in the form of a gigantic tambourine.

Gorgheggi } (*I.*) Trills, quaverings,
Gorgheggiare } warblings.

Gosba. An Arabian flute.

Goto. A Japanese dulcimer.

Grabgesang } (*G.*) Funeral hymn, dirge.

Grablied }

Grace notes. [*Graces*.]

Graces. A general term for ornamental notes or short passages, introduced as embellishments into vocal or instrumental music, not actually essential to its harmony or melody.

Gracieux (*F.*) Graceful; in: graceful style.

Gracile (*I.*) Small, thin; as, *voce gracile*, a thin voice.

Grad (*G.*) A degree or step of a scale.

Gradatamente (*I.*) Gradually, by degrees.

Gradation (*F.*) } Gradation; by degrees
Gradazione (*I.*) } of the scale.

Gradevole } (*I.*) Pleasantly, grace-
Gradevolmente } fully.

Graditissimo (*I.*) Most gracefully.

Gradleiter (*G.*) A scale.

Grado (*I.*) Degree or step of a scale; as, *di grado*, by conjunct motion, as opposed to *di salto*, by a skip.

Gradual modulation. A change of key by diatonic progression.

Graduale (*L.*) A piece of music performed between the reading of the Epistle and Gospel in the Roman Church; a book containing graduals, tracts, introits, &c., with their Plain-song melodies.

Graduate in music. One who has taken a degree in music at a university

Graduellement (*F.*) By degrees.

Gran (*I.*) } Large, great, complete; as,
Grand (*F.*) } *grand bourdon*, a double

Grande (*I.*) } *bourdon*; *à grand orchestre*, for a complete band.

Gran cassa (*I.*) The big drum.

— **gusto** (*I.*) Elevated taste or expression.

— **tamburo** (*I.*) The big drum.

Grand barré (*F.*) In guitar-playing, to alter the pitch of the instrument by making a temporary nut of the forefinger laid across the strings.

— **chantre** (*F.*) [*Precentor*.]

— **jeu** (*F.*) The power obtained by the use of the whole of the stops in an organ or harmonium.

— **orgue** (*F.*) (1) Full organ. (2) The great organ.

— **stave**. The stave of eleven lines.

Grande mesure à deux temps (*F.*) Common measure of two beats.

Grandezza (*I.*) Grandeur.

Grandioso (*I.*) Grand; in a lofty manner.

Grandisonante (*I.*) Loud, sonorous.

Grappa (*I.*) Literally, A stem. A brace which connects staves.

Grave (*L., I., F., E.*) (1) Deep in pitch. (2) Slow in pace, solemnly.

Gravecembalum (*L.*) } The harpsi-
Gravicembalo (*I.*) } chord.

Gravement (*F.*) Slow, and in a solemn style.

Gravemente (*I.*) With dignity, gravity, earnestness.

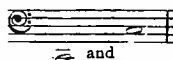
Gravità, con (*I.*) With dignity, weight, majesty.

Grazia, con (*I.*) With grace; elegance.

Graziös (*G.*) } Gracefully, ele-
Graziosamente (*I.*) } gantly.

Grazioso (*I.*) }

Great octave. The sounds lying between



— **organ**. The organ used for grand effects, and usually the middle row where there are three rows of keys. It

contains the large scale diapasons, a complete set of octave, twelfth, super-octave, inixture stops, and a proportionate number of large scale reed-stops.

Greater. Belonging to the major scale; as, a *greater third*, a major third, as C to E.

Gregorian. [Plain-song.]

Griffbrett (G.) Finger-board of a stringed instrument.

Groppa (I.) A bunch or group of notes.

Gros tambour (F.) The big drum.

Gros-fa. The square notation used in old Church music.

Grosse (G.) (1) Major, applied to intervals. (2) Grand, or great; as *grosse Sonate*, grand sonata. (3) Double in pitch; as, *grosse Nazard*, a quint, an organ-stop, an octave below the twelfth; *grosse Quinte*, a pedal stop of 10 $\frac{2}{3}$ ft. in length.

Grosse caisse (F.) } The big drum.
Grosse Trommel (G.) }

Grosso (I.) Great, full, grand; as *concerti grossi*, grand concertos.

Grottesco (I.) Grotesque, comic, humorous.

Ground-bass. A bass passage of four or eight bars in length, constantly repeated, each successive time accompanied with a varied melody and harmony.

Group. (1) A series of notes, of small time-value, grouped together; a division or run. (2) The method of setting out band parts in score.

Grundstimme (G.) The bass part.

Grundton (G.) (1) The bass note. (2) Fundamental bass.

Gruppetto (I.) A series of notes grouped as a cadenzza, division, or ornament.

Guaracha (S.) A lively Spanish dance in $\frac{3}{4}$ or $\frac{3}{8}$ time.

Guddok (R.) A Russian fiddle.

Guerriero (I.) Warlike, martial.

Guet (F.) A flourish of trumpets.

Guida (I.) (1) A guide, a direct. (2) The subject of a fugue.

Guide-main (F.) A hand-guide, a mechanical contrivance for regulating the position of the wrist in pianoforte-playing, invented by Kalkbrenner.

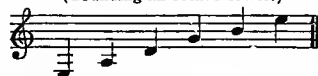
Guidon (F.) A direct, *q.v.*

Guidonian syllables. [Aretinian syllables.]

Guimbarde (F.) [Jew's-harp.]

Guitar. A stringed instrument, played by plucking the strings with the right hand while the left is engaged in forming the notes by "stopping" the strings against the frets on the finger-board. The modern or Spanish guitar as it is called has six strings. The *accordatura* is as follows:

(Sounding an octave lower.)



Guitare (F.) } [Guitar.]
Guitarra (S.) }
Guitarre (G.) }

Gunibry. A kind of guitar with two strings.

Gusto, con } (I.) With taste and ex-
Gustoso } pression.

Guttural. Tones produced in the throat.

Gytarah. [Kissar.]

— *barbaryeh (Eg.)* The guitar of the Berbers.

H.

H. The note B natural in the German system of nomenclature, the letter B being used only for B flat.

Hackebrett (G.) The dulcimer; also a worn-out and poor-toned pianoforte.

Halbcadenz (G.) Half-cadence, or half-close. [Cadence.]

Halbnote (G.) A minim.

Halb stark (G.) *Mezzo forte*.

Halbton (G.) A semitone.

Half-cadence. When the last chord is the dominant and is preceded by the tonic, the cadence is called half or imperfect. [Cadence.]

Half-close. [Half-cadence.]

Half-note. (1) A minim. (2) A semitone.

Half-shift. A position of the hand in violin-playing. It lies between the open position and the first shift. It is now generally termed the *second position*.

Halil. [*Khalil.*]

Hallelujah. [*Alleluia.*]

Halling. A Norwegian dance somewhat of the character of a country dance.

Hals (G.) The neck of an instrument.

Halt (G.) Pause.

Hammer. (1) A piece of wood having a padded end or a nob, with which strings are struck. (2) The iron or wood striker of a bell.

Hammerclavier (G.) [*Pianoforte.*]

Hanase. A kind of polka, or polacca polonaise.

Hand-guide. [*Guide-main.*]

Hand-horn. The horn without valves or pistons.

Hardiment (F.) Boldly, daringly.

Harfe (G.) [*Harp.*]

Harke (G.) An instrument for ruling the stave.

Harmonic flute. [*Harmonic stops.*]

— **scale.** The scale formed by a series of natural harmonics.

— **stops.** Organ-stops, both flute and reed, having tubes twice the normal length, but pierced with a small hole in the middle.

— **triad.** The common chord; a note with its third and perfect fifth.

Harmonica. (1) An instrument, the tones of which are produced by striking rods or plates of glass with hammers. It has a compass of about two octaves.

(2) A name sometimes given to a mixture-stop on foreign organs. [*Armonica.*]

Harmonichord. An instrument played like a pianoforte, but sounding like a violin. The tone is produced by the friction of a revolving cylinder of wood, covered with leather and charged with rosin, upon wire strings.

Harmonicon. A toy instrument which consists of free reeds inclosed in a box in such a way that inspiration produces one set of sounds, respiration another.

Harmoni-cor. An instrument invented by Jaulin of Paris, consisting of a series of free reeds similar to those used in the harmonium, placed in a tube shaped like a clarinet. The compass is two octaves, with intermediate semitones.

Harmonics. The sounds produced by a vibrating string or column of air, when it is subdivided into its aliquot parts. Harmonics are produced on the violin, &c., by lightly pressing the strings in playing.

Harmoniemusik (G.) Music for wind instruments.

Harmonique (F.) Harmonic.

Harmonium A keyed wind instrument whose tones are produced by the forcing of air through free reeds. The better

class of harmoniums have several sets of vibrators of different pitch and of various qualities of tone.

Harmonometer. An instrument for measuring the harmonic relations of sounds.

Harmony. (1) An agreeable combination of sounds heard at the same time. (2) The just adaptation of the parts of a composition to each other. (3) The grammar of part-music.

Harp. An instrument of triangular form, furnished with gut strings, which are plucked by the fingers. Its compass varies from three to six and a half octaves, according to size. There are several kinds still in use: the triple or Welsh harp, with three rows of strings; the double harp, with two rows; the single-action pedal harp, with one row, and pedals which alter the pitch of the notes; the double-action pedal harp, the invention of Erard, which has a compass of six and a quarter octaves, and the power of changing the pitch of each note two semitones. This last-named harp is the one now generally employed for concert or orchestral purposes. The harp, in various forms, may be traced to a very remote antiquity.

Harpe (F.) A harp.

Harpist (E.) A player upon the harp.

Harpsecol. [*Harpsichord.*]

Harpsichord. A stringed instrument with a keyboard, similar in form to a modern grand pianoforte. As the pressure of the fingers upon the keys, when heavy or light, made no difference in the quantity of tone produced, the harpsichord sometimes had two keyboards, one for the loud, the other for the soft tones. There were also stops in some instruments, by means of which the tone could be modified by connecting the mechanism with or detaching it from the three or even four strings with which each tone was furnished. The keys were attached to levers, which at their ends had slips of wood, called "jacks," furnished with plectra of crowquill or hard leather; these struck or twanged the strings and produced the tone, which has been likened to "a scratch with a sound at the end of it."

Hastig (G.) Quick.

Haupt (G.) Principal, chief, head; as *Hauptnote*, the essential note in a turn or shake, &c.

Hauptmanual (G.) The great organ.

Hauptnote (G.) An essential note.

Hauptperiode (G.) Principal subject.

Hauptsatz (G.) Principal theme or subject.

Hauptschluss (G.) A perfect cadence.
Hauptstimme (G.) Principal part.
Hauptwerk (G.) The great organ.
Hausse (F.) The nut of a violin bow.
Hausser (F.) To raise, lift, to sharpen.
Haut (F.) High; as, *haute-contre*, the alto part; *haut-dessus*, treble part; *haute-taille*, first or high tenor.
Hautbois (F.) } [Oboe.]
Hautboy. }
Hautbois d'amour (F.) A small species of oboe, now obsolete.
Haute-contre (F.) (1) An alto, the highest of men's voices. (2) An alto-viola.
Head. (1) The membrane stretched upon a drum. (2) That part of a violin in which the pegs are inserted. (3) The portion of a note which determines its position upon the stave, and to which the tail is annexed.
Head-voice. [Falsetto.]
Heftig (G.) Boisterous, impetuous.
Heimlich (G.) Mysteriously.
Heiss (G.) Hot, ardent.
Heiter (G.) Clear, calm. *Feierlich heiter*, solemn and calm.
Hell (G.) Clear, bright.
Hemidiapente. An imperfect fifth.
Hemiditone. The lesser or minor third.
Hemiolios (Gk.) (1) The ratio 3 to 2. The same as the *sesquialtera* in Latin treatises on music. (2) A kind of metre. A verse consisting of a foot and a half.
Hemiopus (Gk.) Having a small number of holes. *ἡμιόποιοι ἀνέμοι*, small flutes with three ventages.
Hemitone. A semitone.
Heptachord. (1) A series of seven notes; a diatonic octave without the upper note. (2) An instrument with seven strings.
Herabstrich (G.) The down-stroke of a bow.
Herstrich. }
Heroisch (G.) In a heroic manner.
Herunterstrich (G.) Down-bow, ▮
Hexachord. A series of six sounds. The system of hexachords immediately preceded the modern octave-system.
Hey de guise. A country-dance.
Hidden fifths or octaves. [Consecutives.]
Hiefhorn }
Hifthorn } (G.) Hunting-horn.
Hüfthorn }
Hinaufstrich (G.) An up-bow, V
Hinstrich }
His (G.) The note B sharp.
Hoboe (G.) [Oboe.]
Hoboy. [Oboe. Waits.]
Hochzeitmarsch (G.) A wedding march.
Hocket (old E.) A species of part-music
Hoket } in which two parts were so arranged that while one had a note,

the other had a rest. From this breaking up of the parts it also received the name *truncatio*. It was popular in the fourteenth century, but is now quite obsolete.
Hohlflöte (G.) Hollow-toned flute; an organ-stop.
Hold. An old English name for the sign of a pause ∩
Holding note. A note sustained in one part, while the others are in motion.
Homophony. Union of voices or instruments of the same character.
Hopser or Hopstanz (G) A country-dance.
Horæ canonicæ. The canonical hours at which religious services are held. The following is their order: *lauds*, at daybreak; *prime*, or first hour, a later service; *terce*, or third hour, at nine a.m.; *sext*, or sixth hour, at noon; *nones*, or ninth hour, at three p.m.; *vespers*, or evening service; *compline*, or final service, at bedtime.
Horn. A metal wind instrument, formed of a continuous tube twisted into a curved shape, and having a mouthpiece and a bell. Additional pieces of tubing called crooks can be added in order to alter the pitch, and the bell is sufficiently wide to admit the hand of the player for the purpose of producing *closed* notes. It is sometimes called the French horn, to distinguish it from the English horn (*Cor anglais*).
Hörner (G.) Horns; as *Hörner in Es* horns in E flat.
Hornpipe. (1) The name of an old wind instrument of the *shawm* or *waits* character, so called because the bell or open end was sometimes made of horn. In Wales and Ireland it was called *pib-corn*. (2) A dance of English origin, so called from the instrument which played the tune to which it was danced. It is now danced by a single performer, to a tune in duple measure.
Hosanna. (1) An exclamation, "Save, I pray," formed from Ps. cxviii. 25. (2) Part of the Sanctus in the Mass.
Huchet (F) A postman's horn.
Huitième de soupir (F.) A demisemi-quaver rest.
Hüßlinien (G.) Leger lines.
Hüßsnote (G.) An auxiliary note.
Hümmelchen (G.) A kind of small bagpipe; a drone.
Humor (G.) Humour.
Hunting. A term in change-ringing.
Hunting-horn. [Horn.]
Hunts-up or Hunt's up. A morning song, of a noisy, boisterous character.

Hurdy-gurdy. An instrument of ancient origin. It consists of a flat oblong sounding-board, with four gut strings, two of which are tuned a fifth apart to form a drone bass; the other two are tuned in unison, and are so arranged that they may be shortened by the pressure of the keys. The instrument is thus capable of sounding a scale of ten or twelve notes. The strings are set in vibration by the friction of a wooden wheel charged with resin, and turned by means of a handle at one end.

Hurry. The technical or stage name for a tremolo passage on the violin, or a roll on the drum, generally played as a preparation for the culminating point of

a dramatic incident, the leading to a "picture," during stage struggles or like exciting actions.

Hurtig (G.) Nimble, quick, agile. *Allegro.*

Hydraulic organ. An organ in which water was employed to regulate the pressure of the wind.

Hypate (Gk.) The longest string of the lyre, giving the lowest sound.

Hyper (Gk.) Above. A prefix to the names of modes one fourth *above* the authentic; as Hyper-Eolian, &c.

Hyper-diapason. Super-octave.

Hypo (Gk.) Below. A prefix to the names of modes commencing one fourth *below* the authentic, otherwise called Plagal; as, Hypo-Dorian, &c.

I.

Iambic. Having a short and a long syllable alternately.

Iambus. A metrical foot consisting of a short syllable and a long, —

Iastian. Ionian.

Idyl. (1) A poem of elegant structure, generally on a pastoral subject. (2) Music set to a poem of this character. (3) An instrumental piece which may be interpreted as an idyllic narrative.

Il doppio movimento (I.) Doub'te time; twice as fast.

Il fine (I.) The end.

Il più (I.) Literally, The most. *Il più piano possibile*, as soft as possible.

Imboccatura (I.) The mouthpiece of a wind instrument.

Imitando (I.) Imitating; as, *imitando la voce*, imitating the voice part.

Imitation. The repetition of a short subject by another part. The subject is called the *antecedent*, and the imitation the *consequent*. When the consequent follows the antecedent at an exact interval, the imitation is said to be *strict* or *canonic*; when the consequent is only an imitation of the general outline of the antecedent, the imitation is called *free*.

Im klagenden Ton (G.) In a mournful style.

Im lebhaftesten Zeitmasse (G.) In the quickest possible time.

Im legenden Ton (G.) In the style of a legend.

Immer (G.) Always; as, *immer langsam* slow throughout.

Impaziente } (I.) Impatient, im-
Impazientemente } patiently.

Imperfect. Not perfect. (1) An imperfect interval is one which is a semitone less than perfect. (2) The imperfect consonances are the third and sixth, as opposed to the fourth and fifth. (3) An imperfect cadence is one which does not give complete rest in key. (4) An imperfect stop on an organ is one the pipes of which do not extend through the whole compass of the manual. A short stop. (5) Duple measure was formerly called imperfect, as opposed to *tempus perfectum*, triple time.

Imperiosamente } (I.) With grandeur,
Imperioso } dignity, imperiously.

Impeto, con

Impetuosamente } (I.) Impetuously.

Impetuoso

Impetuosità, con (I.) With impetuosity.

Implied discord. A discord, the actual percussion of which is not found unless other parts be added to the chord.

Intervals. Intervals not expressed in thorough-bass figuring, because one number generally implies two or more to complete the chord.

Imponente (I.) Imposingly; in an emphatic, pompous style.

Impresario (I.) A designer, conductor, or manager of a concert or opera party.

Impromptu (*I.*) (1) A piece of music written or played without previous preparation of the subject. [*Extempore.*]
(2) A piece in the style of an improvisation.

Improvisateur (*F.*) } One who has the
Improvisatore (*I.*) } gift of improvising. [*Extempore.*]

Improvisare (*I.*) } To found an extem-
Improvisare (*I.*) } pore piece upon a suddenly suggested subject.

Improviser (*F.*) To improvise.

Improvisamente (*I.*) Unprepared, unpremeditated, *extempore*.

Im Studententon (*G.*) In the student's style.

In alt (*I.*) All notes in the first octave beyond the range of the treble stave.

In altissimo (*I.*) All notes beyond the range of the first octave in alt.

Incalzando (*I.*) Pressing on the time and increasing the tone.

Inchoatio (*L.*) The *intonation* or introductory notes of a Plain-song chant.

Indeciso (*I.*) Undetermined; in an undecided manner.

Indifferente } (*I.*) With indiffer-
Indifferentemente } ence, or unconcern.
Indifferenza, con }

In fretta (*I.*) In haste; hurriedly.
— *nomine*. A *free* fugue; a piece in fugal style; they were popular in the sixteenth century.

Inferior (*L.*) Lower; at an interval below; as, *Inversio in octavam inferiorem*, inversion at the octave below.

Infinite canon. An endless canon, without a formal close. [*Perpetual canon.*]

Inflexion. A departure from the monotone in chanting.

Inganno (*I.*) Literally, Deception. As, *cadenza d'inganno*, a deceptive cadence.

In gehender Bewegung (*G.*) Somewhat quicker than *Andante*. *Andante con moto*.

In modo popolare (*I.*) In a popular style.

Inner parts. Those portions of the harmony that are not at the top or bottom.

— *pedal*. A sustained note in one of the inner parts. [*Sustained note.*]

Innig } (*G.*) With deep, fervent
Innigkeit } feeling.

Inno (*I.*) A hymn.

Innocente } (*I.*) Innocently; in
Innocentemente } a childlike, artless
Innocenza, con } manner.

Inquieto (*I.*) Restless, agitated.

Insensibile } (*I.*) Imperceptibly; by
Insensibilmente } degrees.

Instrument à archet (*F.*) An instrument played with a bow.

Instrument à cordes (*F.*) } A stringed in-
Instrumento a corda (*I.*) } strument.

Instrument à vent (*F.*) } A wind in-
Instrumento da fiato (*I.*) } strument.

Instrumentation. The art of using several musical instruments in combination; also, the style or treatment of orchestral instruments with a view to the production of special effects.

Instrumentierung (*G.*) Instrumentation

Intavolare (*I.*) To set in notes, to score, to copy.

Intavolatura (*I.*) [*Tablature.*]

In tempo (*I.*) *A tempo*; in strict time.

Interlude. } A piece of music play-

Interludium (*L.*) } ed between the acts of a drama, the verses of a canticle or hymn, or between certain portions of a Church service.

Intermède (*F.*) } An interlude.

Intermedio (*I.*) }

Intermedietto (*I.*) A short interlude.

Intermezzo (*I.*) An interlude.

Interrupted cadence. [*Cadence.*]

Interruzione, senza (*I.*) Without hindrance; without pause.

Interval. The distance or difference in pitch between any two sounds.

Intervall (*G.*) } [*Interval.*]

Intervallo (*I.*) }

Intimo (*I.*) With inward emotion.

Intonare (*I.*) To tune; to sing.

Intonation. (1) The method of producing sound from a voice or an instrument.

(2) Singing or playing in *perfect tune*.

(3) The method of chanting certain portions of the Church services.

(4) The notes which precede the reciting-note in a Gregorian chant.

Intonator. An instrument with a single string and a movable bridge, by means of which the true sounds of a scale can be produced.

Intonazione (*I.*) Intonation;

Intoning. The monotoning or chanting of certain parts of the Anglican Church service by the minister.

Intrada (*I.*) An interlude or *entr'acte*.

Intrepidamente } (*I.*) Boldly, daringly;
Intrepidezza, con } with courage.

Intrepido

Introducimento (*I.*) An introduction.

Introduction. A preparation for, or preamble of, a movement or series of movements.

Introduzione (*I.*) Introduction.

Introit. } An antiphon sung while

Introito (*I.*) } the priest proceeds to

Introitus (*L.*) } the altar to celebrate

Mass. In the Anglican Church, a short anthem, psalm, or hymn, sung while the minister proceeds to the table to administer the Holy Communion.

Invention. (1) The gift of finding new melodic phrases, or new combinations in harmony. (2) Suites de pièces. [Suite.] (3) The name of a piece of music of a fanciful character.

Invenzione (*I.*) Invention.

Inversion. The transposition of the component parts—(1) of chords; (2) of intervals; (3) of subjects.

Invitorium (*L.*) A sort of introductory sentence or antiphon.

Invitatory. [Invitorium.]

Invocazione (*I.*) An invocation, a prayer.

Ionian mode. The Church mode commencing on the note C.

Ira, con } (*I.*) Wrathfully; with anger.
Iratamente }

Irato

Irish bagpipe. [Bagpipe.]

— harp. The ancient Celtic harp.

Irlandaise à l' (F.) In the Irish style.

Iron fiddle. A wooden tray, in which a number of small iron rods of varying lengths are fixed, arranged in a semicircle. When a violin bow sets these rods in vibration musical sounds are produced.

Ironia, con (*I.*) With dissimulation.

Ironicamente } (*I.*) Ironically.
Ironico }

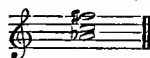
Irresoluto (*I.*) Uncertain; without settled purpose; in an undecided manner.

Ison (*Gk.*) The key-note or tonic of a chant.

Istesso (*I.*) The same; as, *l'istesso tempo*, at the same pace.

Istrumento. An old form of *stromento* an instrument.

Italian sixth. The name of a chord containing a bass note accompanied by a major third and a sharp sixth:—



— strings. Catgut strings for violins and similar instruments, mostly made in Rome.

Italiano (*I.*) } In the Italian style.
Italienne, à l' (F.) }

Ite missa est (*L.*) The concluding words of the Mass in the Romish Church, from whence the name of that service (Mass) is derived.

J.

Jack. The name of the hoppers attached to the keys of a harpsichord. The end of the jack was furnished with a quill, as plectrum, to pluck the strings.

Jägerchor (*G.*) Hunting chorus.

Jägerhorn (*G.*) Hunting-horn.

Jaleo. A national dance of Spain.

Janitscharenmusik (*G.*) Janissary music; noisy music on instruments of percussion.

Jeu d'anche (*F.*) Reed-stop.

— **d'ange** (*F.*) The *vox angelica* stop.

— **de flûte** (*F.*) Flute-stop.

— **d'orgue** (*F.*) An organ-stop.

Jeux doux (*F.*) Sweet or soft stops.

— **forts** (*F.*) Loud stops.

Jew's-harp. } A simple musical instrument held between the lips, the musical sound coming from the vibrations of a tongue of metal bent at a right angle, which is set in motion by being twitched with the forefinger, the interior of the mouth acting as a resonance-box. The name is probably a corruption of *Jaw-harp*.

Fig. A lively dance for one or more dancers, popular among many nations, and called by various names.

Jingles. Discs of tin, brass, or bell metal, fastened at intervals round a tambourine.

Jobel (*H.*) A word applied in the Holy Scriptures to certain trumpets or horns.

Jodeln (*G.*) A peculiar method of singing adopted by the Swiss }
Jödl } and Tyrolese, by the rapid alternation in melodic progressions of the natural and falsetto voice.

Jongleurs. Wandering musicians of the eleventh, twelfth, and thirteenth centuries.

Jota. A Spanish dance.

Jubilus (*L.*) The neuma or succession of notes added to certain antiphons, &c.

Jump. Another name for the dance called a duple. [Dump.]

Junk. An Arabian harp.

Just intonation. The correct sounding of intervals in singing or playing.

Juste (*F.*) Just. In tune.

Justesse (*F.*) Equality, purity, and correctness; as *justesse de la voix*, purity of intonation.

K.

Kabaro A small drum used by the Egyptians and Abyssinians.

Kalainaiika. A Hungarian dance.

Kammer (G.) Chamber, *e.g.*: *Kammerconcert*, chamber-concert; *Kammermusik*, chamber-music (*q.v.*); *Kammer-ton*, concert-pitch. [Chorton.]

Kandele or Kantele. The ancient minstrel's harp of the Finns. Also, a species of dulcimer.

Kanon. [Canon.]

Kanonik. [Canonik.]

Kanoon } (T.) A dulcimer. [Canun.]
Kanun }

Kapelle (G.) A word formerly applied to a private band, but now used to denote any band; an orchestral band.

Kapellmeister (G.) The leader or conductor of a band of music. [Capellmeister.]

Keckheit (G.) Boldness, audacity, vigour.

Keeners. Irish singing mourners, who were hired to howl at funerals.

Kent bugle. A keyed bugle invented about the year 1814 or 1815 by James Halliday, and so called out of compliment to the Duke of Kent.

Kerana or Kerrena. The name of the Persian horn, which is sounded at sunset and at midnight.

Keras (Gk.) A horn. Originally, any instrument made out of the horn of an animal.

Keren. A Hebrew trumpet.

Kemangeh. An Arabian instrument of the fiddle class.

Kern (G.) The language of an organ-pipe.

Kessel (G.) The mouthpiece of a brass instrument.

Kesselpauke (G.) A kettle-drum.

Kettentriller (G.) [Trillerkette.]

Kettle-drums. Instruments formed of shells of copper or brass, over the top of which parchment is stretched. The ordinary drum of the orchestra.

Key. (1) A mechanical contrivance for closing or opening ventages, as in flutes, clarinets, ophicleides, &c. (2) A lever which controls the *pallets* of an organ. (3) A lever which controls the striking apparatus of a key-stringed instrument.

(4) The *wrest* or key used for tuning instruments having *metal* pegs. (5) The *clef* was originally called a *clavis* or *key*.

(6) *Key*, in its modern sense, is the starting point of the definite series of sounds which form the recognised scale.

Keyboard. The range of keys upon a pianoforte or organ, &c.

Key-bugle. [Bugle.]

Key-chord. The common chord of the tonic, *e.g.*: C, E, G is the key-chord of C.

Key-note. The note which forms the starting point of the scale; the tonic; the *do*.

Key-trumpet. [Trumpet.]

Khalil. The flute or oboe of the Hebrews.

Kielflügel (G.) The wing-shaped harpsichord.

Kin. A Chinese musical instrument, a sort of *dulcimer*.

King. A Chinese instrument of percussion

Kinnor. One of the most ancient of the Hebrew string instruments, being the first mentioned in the Bible. It has been variously described as a small harp, a lyre, and a guitar. It was probably the last-named.

Kintal. Small Indian cymbals.

Kirche (G.) Church; as *Kirchencomponist*, Church composer; *Kirchenmusik*, Church music; *Kirchenstyl*, Church style.

Kirchengesänge (G.) Sacred songs, hymns or psalms.

Kissar. A Nubian guitar or lyre.

Kit. A small violin used by dancing-masters because of its convenience for carrying in the kit or pocket.

Kithara (Gk.) A portable lyre; played partly by the ends of the fingers, partly by a *flectrum*.

Kitra. An instrument of the guitar kind, popular in Morocco.

Klagend (G.) Mournfully, plaintively.

Klagton (G.) Plaintive voice or tune.

Klang (G.) Sound; quality of sound, *timbre* (F.)

Klangboden (G.) Soundboard; resonance-box.

Klangfarbe (G.) Quality of sound.

Klanggeschlecht (G.) A kind or genus of sounds; as *diatonisches*, *chromatisches*, *undenharmonisches Klanggeschlecht*, the diatonic, chromatic, and enharmonic genera.

Klangstufe (G.) [Tonstufe.]

Klappe (G.) The key of any wind instrument; a valve.

Klappenflügelhorn (G.) Keyed bugle.

Klappentrompete (G.) Keyed trumpet.

Klavierauszug (G.) A pianoforte score.

Klein (G.) Small. (1) Minor; as *kleiner Halbton*, a minor semitone; *kleiner Nonenakkord*, the chord of the minor ninth, &c. (2) Small; as *klein Bass*, or *kleine Bassgeige*, a violoncello; *klein Gedacht*, a small stopped diapason, a stopped flute.

Kleine Flöte (G.) (1) Piccolo flute. (2) A small flute-stop on the organ, of 4-ft. or 2 ft. pitch

Klingel (G.) A small bell.

Knee-stop. A mechanical contrivance on harmoniums, by which a *crescendo* and *diminuendo* are produced.

Knell. A stroke upon a bell made at periodic intervals, at the time of a death or funeral.

Knicky-knackers. The common instrument of percussion known as *bones*.

Kniegeige (G.) A *viola da gamba*.

Knoll. [Knell.]

Kopfstimme (G.) Head voice. *Voce di testa* (I.)

Koppeln (G.) Couplers in an organ.

Koto. A Japanese dulcimer. [Goto.]

Kraft (G.) Energy, vigour.

Kräftig (G.) Energetically.

Kreislieder (G.) [Liederkreis.]

Kreol (D.) A dance similar to the reel

Kreuz (G.) The sign for a sharp. *Doppelkreuz*, a double sharp.

Kriegerisch (G.) In a martial style.

Kriegsgesang } (G.) A battle-song.

Kriegslied }

Krome (G.) A quaver, ♩

Krotalon. [Crotalum.]

Krummhorn (G.) Literally, Crooked horn. (1) A mediæval instrument. (2) An organ-stop, of reed-pipes and of 8-ft. pitch.

Krustische Instrumente (G.) Instruments of percussion.

Kuhhorn (G.) A cow-horn. The common Alpine horn.

Kuhreihen (G.) [Ranz des vaches.]

Kuitra. [Kitra.]

Kunstpfeifer (G.) Town musician.

Kurz (G.) Short.

Kyrie eleison (Gk.) Part of the Mass

Kyrriole (A.-S.) [Carol.]

L

L. The letter employed as the abbreviation of the word *left* or *linke* (G.), as L.H., *left hand* or *linke Hand*.

La. (1) The solfeggio name for the sixth degree of the scale. (2) The key-note of the minor scale without a signature.

La bémol (F.) The note A flat.

La destra (I.) The right hand.

La dièse (F.) The note A sharp.

Labecedation. [Bebisation.]

Labial. Organ-pipes with lips; *flue* pipes.

Labialstimmen (G.) Stops belonging to the *flue* work. Lip-stops.

Labium. The lip of an organ-pipe.

Lacrimoso (I.) Mournfully.

Lade (G.) Wind-chest of an organ.

Lage (G.) [Shift.]

Lagrimando } (I.) Mournfully, sadly,

Lagrimoso } tearfully.

Lai (F.) A lay, song, *Lied*.

Lament. The name given to some Scotch melodies of a mournful character, or to tunes set to words of a melancholy cast.

Lamentabile

Lamentabilmente }

Lamentando }

Lamentevole }

Lamentevolmente }

Lamentoso }

Lampons (F.) Drinking songs.

Lancers. An arrangement of a set of dances.

Ländler (G.) A dance popular among the Styrian peasants. The tune is of a lively, graceful character, in $\frac{3}{4}$ or $\frac{3}{8}$ time.

Lange halten (G.) A long pause.

Langsam (G.) Slow; *etwas langsam*, rather slow.

Langsam und getragen (G.) Slow and sustained.

Language, of organ-pipes. A flat piece of metal fastened to the top of the foot, which permits the air to leave in one direction only. The name is probably a corruption of *lingua*.

Languemente } (I.) In a languishing

Languendo }

Languette } manner.

Languettes (F.) (1) The vibrating tongues attached to the reed-pipes of an organ or harmonium. (2) The keys or valves of wind instruments generally.

Languidamente } (I.) Languidly.

Languido }

Languore, con (I.) With languor.

Lantum. A modern instrument in form not unlike the hurdy-gurdy.

Largamente (I.) Slowly widely freely fully.

Large. A note formerly in use, of the value of two longs, or their equivalent. [Long.]

Largement (*F.*) [Largamente.]

Larghetto (*I.*) Literally, Rather broadly, widely. At a slow pace, but not so slow as *largo*.

Larghezza, con (*I.*) With a full, broad expression.

Larghissimo (*I.*) Exceedingly slow, as slow as possible.

Largo (*I.*) Slow, broadly.

— *assai* (*I.*) Quite slow.

— *di molto* (*I.*) Very slow.

— *ma non troppo* (*I.*) Slow, but not too slow.

Larigot (*F.*) (1) An old name for the flageolet. (2) An organ-stop of 16-in. pitch.

Laringe (*I.*) } The organ by means of
Larynx. } which we produce vocal sounds.

Laud (*S.*) Lute.

Lauda Sion. The name of a sequence sung at High Mass on the Feast of Corpus Christi.

Lauds. [Horæ canonicæ.]

Lauf (*G.*) (1) The peg-box in guitars or violins. (2) A run or division in singing or playing. A roudade.

Laufanz (*G.*) Literally, A running dance. A *coranto*.

Laut (*G.*) Loud, *forte*; sound.

Laute (*G.*) Lute.

Lautenist (*G.*) A performer upon the lute.

Lavolta (*I.*) An old Italian dance.

Lay. A song; a ballad.

Lead. A point or passage to be given out by one particular part.

Leader. The principal first violinist in an orchestra; the chief clarinetist in a military band; and the chief cornet-player in a brass band.

Leading-note. The seventh degree of the ascending major scale. It is called *leading* because of its tendency to rise or lead up to the tonic.

Lebendig (*G.*) Lively. *Allegro*.

Lebewohl (*G.*) Farewell! adieu!

Lebhaft (*G.*) Lively, *vivace*.

Lebhaft, aber nicht zu sehr (*G.*) Lively, but not too much so.

Lebhafter (*G.*) More lively. *Più vivace*.

Lebhaftesten (*G.*) With extreme liveliness.

Lebhaftigkeit, mit (*G.*) With liveliness, vivacity.

Leçon (*F.*) A piece intended to develop the taste, skill, and power of the performer. A study.

Leger lines. [Leger lines.]

Leere Saiten (*G.*) Open strings.

Legabile } (*I.*) Tied connected, smoothly.
Legando }

Legatissimo (*I.*) Exceedingly smoothly close, and connected

Legato (*I.*) Bound, close, connected; in an even, smooth, and gliding manner

Legatura (*I.*) A bind, brace, or tie.

Leger lines. Literally, Light lines. Short lines drawn above or below the ordinary stave.

Légerement (*F.*) Lightly, easily, gracefully, rapidly.

Légeteté (*F.*) } Lightness, rapidity.

Leggerezza (*I.*) }

Leggeramente (*I.*) Lightly.

Leggiadramente (*I.*) Beautifully, delightfully, charmingly.

Leggiadro (*I.*) Handsome, beautiful.

Leggeramente (*I.*) Easily, lightly, swiftly.

Leggiere (*I.*) Very lightly, rapidly.

Leggerezza, con (*I.*) With much lightness.

Leggierissimo (*I.*) Extremely light.

Leggiermente (*I.*) With lightness.

Leggiero (*I.*) Light, easy, swift.

Leggieruolo (*I.*) Rather easily and lightly.

Legno (*I.*) Wood. [Col legno.]

Leicht (*G.*) Easy, light.

Leicht und Luftig (*G.*) Light and airy.

Leidenschaftlich (*G.*) Passionately; with intensity of feeling.

Leidenschaftlichen Vortrag, mit (*G.*) With passionate expression.

Leise (*G.*) Softly, lightly.

Leise, wie für sich (*G.*) Softly, as if to oneself.

Leitakkord (*G.*) A guiding chord. A chord which suggests an immediate resolution into another, as the chord of the dominant seventh, &c.

Leiter (*G.*) Literally, A ladder. The scale.

Leitereigene Akkorde (*G.*) Chords proper to the scale; that is, chords made up of the notes of any particular diatonic scale.

Leiterfremd (*G.*) Notes foreign to the scale.

Leitmotiv (*G.*) A theme constantly recurring in association with a particular person or action throughout an opera.

Leitton (*G.*) [Leading-note.]

Leno (*I.*) Faint, weak, dull, flexible pliant.

Lento (*F.*) Slow, *lento*.

Lentamente (*I.*) Slowly.

Lentando (*I.*) Becoming slower by, degrees; slackening the time.

Lentement (*F.*) } Slowly

Lentement (*I.*) }

Lenteur, avec (*F.*) } Slowly.

Lentezza, con (*I.*) }

Lento (*I.*) Slow; *lento assai*. or *lento di molto*, very slowly

Lesser. Minor; as. *with the lesser third*, in the minor key; *lesser sixth*, a minor sixth.

Lesto (I.) Light, lively, cheerful, gay.

L'été (F.) A movement in a quadrille.

Leziosamente (I.) Affectedly.

Libretto. The book of the words of an oratorio, opera, or other musical work.

Licence. Permission to break one of the rules or supposed rules of the art of music.

Lichanos (Gk.) The third or forefinger string of the lyre.

Lié (F.) Tied, bound. [Legato.]

Liebesflöte (G.) [Flûte d'amour.]

Lieblieh (G.) Lovely, sweet-toned; as *lieblich Gedacht*, lovely stopped diapason.

Lied (G.) A composition of a simple character, which is complete in itself; a song. The modern Lied is a complete lyric.

Liedchen (G.) A little song or tune.

Liederbuch (G.) Song-book.

Liederkreis (G.) A series of songs.

Liedersammlung (G.) Collection of songs.

Liederspiel (G.) A play with songs of a popular character introduced into it.

Liedertafel (G.) Literally, Song-table. A society meeting for the practice of part-songs for men's voices.

Ligato (I.) [Legato.]

Ligaturæ (L.) Ligatures. An old system of connecting notes together for singing.

Ligne (F.) A line.

Ligneum psalterium (L.) A series of pieces of wood supported on two strings, running the length of the instrument, which is sometimes made in the shape of a boat. The tone is produced by striking.

Lilt (Sc.) To sing, pipe, or play cheerfully; a gay tune; a lay or song.

Limma (Gk.) A minor semitone, A to B♭.

Lingula (L.) [Glottis.]

Linien-system (G.) The stave of five lines.

Linke Hand (G.) Left hand.

Lip, to. To adjust the lips so as to produce the proper tone of wind instruments.

Lira (I.) A lyre. This word was formerly applied to many instruments of the viol class, as *lira da braccio*, a sort of large tenor violin; *lira da gamba*, or *perfetta*, a sort of violoncello; *lira rustica* or *tedesca*, or *mendicorum*, a hurdy-gurdy. *Lira Barberina* was a bowed instrument, invented by John Baptist Doni, so named in honour of his patron, Cardinal Barberini.

Lire (F.) A lyre or harp.

Liressa (I.) An inferior lyre or harp.

Lascio (I.) Polished, smooth.

L'istesso (I.) The same; as *l'istesso movimento*, the same movement; *l'istesso tempo*, the same time.

Lituus (L.) A crooked trumpet, used chiefly for giving military signals.

Liuto (I.) A lute.

Loco (I.) In its proper place. A direction to return to the proper pitch after having played an octave higher.

Locrian (Gk.) A name sometimes applied to the Hypodorian mode.

Logeum (L.) [Pulpitum.]

Long. An ancient musical character: equal to two or three breves.

Long Drum. [Drum.]

Lontano (I.) Distant. *Tromba da lontano*, a trumpet played in the distance.

Lo stesso tempo (I.) At the same pace.

Loure or Louvre (F.) A dance; a kind of jig, or a waltz.

Luftig (G.) Airy, aerial.

Lugubre (F. and I.) Dismal, doleful, lugubrious.

Lu-lu (C.) The Chinese official collection of treatises on the art of music.

Lunga pausa (I.) A long pause.

Luogo (I.) [Loco.]

Lures. Ancient Scandinavian trumpets.

Lusingando

Lusingante } (I.) Caressingly, in a coaxing manner.

Lusinghevole

Lusinghevolmente

Lusinghiere } (I.) Caressing, coaxing.

Lusinghiero

Lustig (G.) Merry, merrily.

Lute. An instrument of the guitar family, formerly very popular in Europe. It was used for accompaniments and the performance of solos, duets, &c. It had four to six pairs of strings, each pair tuned in unisons or octaves. Music for the lute was written in Tablature.

Lutenist. A performer upon the lute.

Luth (F.) A lute.

Luttuosamente } (I.) Mournfully, sadly

Luttuoso

Lydian mode. The Church mode beginning on the note F.

Lyon strings. Thick spun strings for the basses of lutes or viols.

Lyra. [Lyre.]

— **mendicorum (L.)** [Hurdy-gurdy.]

— **viol.** An obsolete instrument, in form like the ordinary viol, having six strings and seven frets.

Lyre. One of the most ancient stringed instruments. The distinction between a citharis (or *guitar*) and a lyre, is that the neck of the former runs behind the upper part of the strings, while the strings of the latter are free on both sides. [Guitar. Lute.]

M.

- M.** Abbreviation of *mezzo*, *mano*, *main*, *manual*. M.M. stands for Maelzel's metronome, [Metronome.]
- Ma (I.)** But; as, *vivace ma non troppo*, quick, but not too quick.
- Machine-head.** An arrangement of rack and pinion for the purpose of tightening and keeping in tension the strings of the double-bass and the guitar.
- Machwerk (G.)** Composition, construction, the result of labour rather than spontaneity.
- Madriale (I.)** A word derived from madrigal, and applied to any species of *intermezzo*.
- Madrigal.** A word of doubtful origin. It became a general term for secular compositions, of which there were various forms differing greatly in style; some with the simply harmonised melody (note against note), such as Festa's "Down in a flowery vale"; or in the contrapuntal style (closely allied to the motet), as Gibbons's "O that the learned poets"; and those in which the voices are often responsive, as Marenzio's "Lady, see on every side"; and those in dance rhythms, by Gastoldi, Morley, and others. In the 16th and early part of the 17th centuries, the madrigal flourished throughout Europe. In England it reached its highest development in the Elizabethan period. Instruments of all sorts, but chiefly string instruments were used to support the voices in early times.
- Madrigale (I.)** [Madrigal.]
- Madrigaletto or Madrialletto (I.)** A short madrigal.
- Maestrà, con**
Maestade, con
Maestevole
Maestevolmente
Maestoso
Maestosamente (I.) Majestically.
- Maestrale (I.)** A term sometimes applied to the stretto of a fugue. A stretto in canon.
- Maestri secolari (I.)** Teachers of secular music.
- Maestria (I.)** Skill, address, authority.
- Maestro (I.)** Master.
- Maestro al piano (I.)** The pianist in an opera orchestra.
- Maestro del coro, or di cappella (I.)** Choirmaster, leader, or conductor. [Capellmeister.]
- Maggiolata (I.)** A May song. A song sung in celebration of the month of May.
- Maggiore (I.)** Major.
- Maggot.** One of the later names given to fancies, airs, and pieces of an impromptu character.
- Magistrale (I.)** [Maestrale.]
- Magrepha.** An organ mentioned in the Talmud as having been in existence in the second century.
- Main (F.)** The hand; as *main droite* the right hand; *main gauche*, the left hand.
- Maître de chapelle (F.)** Choirmaster. [Capellmeister.]
- **chanteur (F.)** [Meistersinger.]
- Maîtrises (F.)** [Psallettes.]
- Majestät (G.)** Majesty.
- Majestätisch (G.)** Majestically.
- Majeur (F.)** Greater. A major third Major. } consists of four semitones, minor third of three.
- **mode.** } The ordinary diatonic
- **modus (L.)** } scale, having semitones between the third and fourth, and seventh and eighth degrees.
- Mal (G.)** Time; as *zum ersten Mal*, for the first time.
- Malakat.** [Ashantee trumpet.]
- Malinconia, con**
Malinconicamente
Malinconico
Malinconioso
Malinconoso
- (I.) With sadness
 sorrow, or melancholy.
- Mammets.** Puppet-shows, usually accompanied with music on a dulcimer.
- Mancando (I.)** Decreasing, dying away.
- Manche (F.)** The neck of a violin or guitar, &c.
- Mandola (I.)** } An Italian fretted
- Mandolina (I.)** } guitar, so called
- Mandoline.** } from its almond shape. There are several varieties, each with different tunings. The Neapolitan, considered the most perfect, has four strings tuned like the violin. i.e., G, D, A, E.
- Mandora (I.)** A kind of guitar.
- Manica (I.)** Fingering.
- Manichord.** [Clarichord.]
- Manico (I.)** The neck of a violin or guitar, &c.
- Maniera (I.)** } Manner, style, method:
- Manière (F.)** } as *maniera affettata*, an affected style; *maniera languida*, a languid, lifeless style.
- Manieren (G.)** [Graces.]

Männergesangverein (*G.*) A society formed for the performance of music for men's voices.

Männerstimmen (*G.*) Men's voices.

Mano (*I.*) Hand; as *mano destra* or *diritta*, right hand; *mano sinistra*, left hand.

Manuals. Keys played by the hands.

Manuductor. The man who beats time by striking the left hand with the right. Oyster-shells or bones were sometimes used as accessories.

Marcando (*I.*) Marking the time or expression.

Marcatissimo (*I.*) Very marked.

Marcato (*I.*) Marked or emphasised.

March. A musical composition so arranged as to be suitable for accompanying troops in walking.

Marche (*F.*) (1) A march. (2) A sequence; as *marche des accords*, a sequence of chords.

— *redoublée* (*F.*) A double-quick march.

— *triomphale* (*F.*) A triumphal march.

Marimba. [Balafon.]

Markirt (*G.*) Marked, emphasised.

Marqué (*F.*) *Marcato*.

Marks of expression. Certain words or signs used in music to regulate the degrees of accent, power, time, or tone, required by the composer to produce the proper effect of his composition.

Marsch (*G.*) A march.

Marschmässig (*G.*) In march-style.

Marseillaise (*F.*) A national French song, written by Rouget de Lisle.

Martelé (*F.*) } Literally, Hammered.

Martellato (*I.*) } Notes played or sung with especial force.

Martellare (*I.*) To hammer. A term applied to *staccato* bowing on the violin and to the strong percussion of notes of a pianoforte.

Marziale (*I.*) In a martial style.

Masque. A species of dramatic entertainment in which the performers originally wore masks suggestive of the allegorical characters assumed. Afterwards, a sort of stage-cantata founded generally on some legendary or mythological subject.

Mass (*G.*) Measure, time.

Mässig (*G.*) Mode: ate, temperate. *Mässig langsam*, moderately slow; *mässig bewegt* or *mässig geschwind*, moderately quick.

Massima (*I.*) A semibreve.

Masternote. An old term for the sensible or leading note.

Mastersinger. [Meistersinger.]

Masure (*G.*)

Masureck (*Pol.*) } [Mazurka.]

Masurek (*G.*) }

Masurka (*G.*) }

Matelote (*F.*) A sailor's dance. [Horn-pipe.]

Maultrommel (*G.*) Jew's-harp.

Maxima (*L.*) A note equal to two longs.

Mazourk (*G.*) } A Polish dance of lively

Mazurek (*G.*) } grotesque character, the

Mazurka. } music of which is in $\frac{3}{8}$ or $\frac{3}{4}$ time, with a peculiar rhythm.

Mean. The name formerly given to the

tenor part as being the mean in pitch between the bass and treble. The middle strings of instruments were also called *mean*.

— *clef.* The C clef.

Measure. (1) A general name for a slow and stately dance supposed to be like the minuet. (2) Time, pace. (3)

Rhythm. (4) The contents of a bar.

Mechanism. (1) That part of an instrument which forms the connection between the player and the sound-producing portion. (2) The physical power of performance as distinguished from the intellect or taste which directs it.

Medesimo movimento (*I.*) The same movement.

— *tempo.* The same time.

Mediant. } The third degree of any

Médiate (*F.*) } scale.

Mediation. That part of a chant which lies between the reciting-note and the next close. [Chant.]

Medius (*L.*) The tenor part. [Mean.]

Mehrstimmig (*G.*) In many parts. Polyphonic.

Meisterfuge (*G.*) A master-fugue, highly elaborated, and containing all possible scientific feats. [Ricercata.]

Meistersänger (*G.*) } A title given to the

Meistersinger } most renowned musician of a township or district in Germany during the Middle Ages.

Mélange (*F.*) A medley.

Melismatik (*G.*) The art of florid vocalisation.

Melodia (*I.*) Melody.

— (*Gk.*) (1) The singing of an ode to a *melos*. (2) The tune to which lyric poetry was sung.

Melodico }

Melodicoso } (*I.*) Melodiously, sweetly.

Melodioso }

Melodicon. An instrument made of steel bars in different lengths tuned to the diatonic scale, struck with hammers.

Melody organ or Harmonium. An organ or harmonium so constructed that the upper note of the chords played is louder than the rest of the sounds.

Melograph. An instrument invented for the purpose of writing down melodies when played upon a pianoforte.

Melopiano. An invention by which sustained sounds can be produced on a pianoforte. It consists of a series of small hammers set into very rapid vibration by the winding up of a spring. When a note is struck and held down, the constant repetition of the blow of the hammer causes a continuous vibration of the string which is of a most charming character.

Même mouvement (F.) The same movement.

Men } (I.) Less; as *meno forte*, not so
Meno } loud; *meno piano*, not so soft;
meno presta, less rapid; *meno vivo*, not so quick.

Ménestrels (F.) Minstrels.

Menschenstimme (G.) The human voice. [Vox humana.]

Mensur (G.) (1) The measurement of intervals on stringed instruments. (2) The scale of organ pipes.

Mensurable music. } [Cantus mensu-
Mensuralgesang (G.) } rabilis.]

Mensuralnotenschrift (G.) Notation of time measurement.

Menuet (F.) } [Minuet.]

Minuetto (I.) } [Minuet.]

Merula. [Vogelgesang.]

Mescolanza (I.) Cacophony.

Mese (Gk.) The middle string and key-note of the lyre.

Mesochorus. [Coryphæus (1).]

Mesopycni (med. L.) Church modes having the close interval or semitone in the middle of their primary tetrachord: cf. *Barypycni*, *Oxypycni*.

Messa (I.) } Mass.
Messe (F. and G.) }

Messa bassa (I.) Low mass.

Messa di voce (I.) The swelling and diminishing of the sound of the voice upon a holding note.

Mestizia, con (I.) With sadness.

Mesto } (I.) Sad, pensive.
Mestoso }

Mesure (F.) Measure, time; as *mesure à deux temps* or *trois temps*, duple or triple time.

Metallo (I.) Literally, Metal. The ringing quality of tone, as *bel metallo di voce*, a clear brilliant voice.

Méthode (F.) } Method; system of teach-
Metodo (I.) } ing; school or style of music.

Mètre. Verse; harmonic measure or arrangement of syllables.

Metrometer. } An instrument for mea-

Metronome. } suring the relative duration of the notes in a piece of music. The various grades of time are indicated by the motions of a pendulum, the speed being regulated by a shifting or sliding weight. The metronome of Maelzel,

when the index stands at 60, beats once each second. The metronomic sign shows therefore how many beats (of the value of the note prefixed) occur in one minute

Mette (G.) Matins.

Metzilloth } (H.) Ancient Hebrew
Metzillthaim } cymbals.

Mezza (I.) Half or medium; as *mezza*

Mezzo } *bravura*, semi-bravura style; *mezza manica*, half-shift; *mezza orchestra*, with half the orchestra; *mezza voce*, half the power of the voice; *mezzo carattere*, with a moderate degree of expression or execution; *mezzo forte*, moderately loud; *mezzo piano*, moderately soft, *mezzo soprano*, a voice lower in range than a soprano and higher than a contralto; *mezzo staccato*, slightly detached; *mezzo tenore*, a voice of tenor quality and baritone range; *mezzo tuono*, half the power of the voice; &c.

Mi. (1) A syllable used to indicate E, the third note in the scale of C [Aretinian syllables]. (2) In old English solmisation, Mi always indicated the leading note.

— **bémol (F.)** The note E flat.

— **contra fa.** The name given by the old contrapuntists to the tritone.

— **dièse (F.)** The note E sharp.

Middle C. The note standing on the first leger line above the bass and below the treble staves. The note *c'*.

Militairement (F.) } In a military style.
Militarmente (I.) }

Minaccevole } (I.) In a menacing,
Minaccevolmente } threatening man-
Minacciando } ner.
Minacciosamente }

Minaccioso

Minore (F.) Minor.

Minikin. A small sort of gut string formerly used on the lute, viol, and other stringed instruments.

Minim. } A time character of the value
Minima (I.) } of two crotchets, ρ

Minnesingers. The German name for poets of the Troubadour character, who wrote love-songs (Minnelieder).

Minor. Less; smaller. (1) Intervals are minor when they contain one semitone less than major. (2) A scale is in the minor mode when its third and sixth are minor.

Minore (I.) Minor.

Minuet. } The name of a graceful

Minuetto (I.) } dance in triple time, said to have been invented in Poitou about the middle of the seventeenth century,

Minuge (I.) Catgut strings.

Miscella. A mixture-stop of an organ.

Miserere. The 51st Psalm sung in the *Tenebræ* service in the Roman Catholic Church.

Missa (L.) A Mass; as, *Missa pro defunctis*, a requiem Mass; *Missa solennis*, a solemn Mass.

Misshällig } (G.) Dissonant, discordant.

Misshellig }

Missklang (G.) Discord, cacophony.

Misteriosamente } (I.) Mysteriously.

Misterioso }

Mistero, con }

Misura (I.) A measure, a bar; *senza misura*, not in strict time.

Misurato (I.) Measured, in strict time.

Mit (G.) With; as *mit Begleitung*, with accompaniment; *mit Bewegung*, con moto; *mit Empfindung*, with feeling.

Mit Bewegung (G.) With animation.

Mit halber Stimme (G.) With half voice. *Mezza voce*.

Mit heiliger Rührung (G.) With devout feeling.

Mit innigster Empfindung (G.) With deepest emotion.

Mit Kraft (G.) Powerfully. *Con forza*.

Mittelcadenz (G.) An imperfect cadence, or half-close. [Cadence.]

Mittelstimmen (G.) Inner parts.

Mixed cadence. An old name for a cadence, consisting of a subdominant followed by a dominant and tonic chord.

— voices. The union of the voices of men and women.

Mixture. An organ-stop, consisting of several ranks of pipes to each note. It consists of high harmonics of the ground tone.

Mode. A scale; a species of scale, as *major mode*, *minor mode*.

Modatamente } (I.) Moderately.

Moderato }

Moderazione, con }

Moderatissimo (I.) Very moderate.

Modificazione (I.) Modification, light and shade in expression.

Modinha. A Portuguese love-song.

Modo (I.) A mode.

Modulation. Movement or graduation of sound; a change of key.

Moduliren (G.) To modulate.

Modus (L.) Mode, (1) One of the three divisions of mensurable music. *Modus* was the subdivision of a long into breves, or of a maxim into longs. (2) A scale; *modus major*, a major scale; *modus minor*, a minor scale.

Möglich (G.) Possible; *so rasch wie möglich*, as quickly as possible.

Moll (G.) Minor.

Molle (L.) Soft. A term applied to B flat, as opposed to B natural, which was called B durum.

Mollemente (I.) Softly, sweetly.

Molltonart (G.) The minor mode.

Molossus. A metrical foot consisting of three long syllables,

Molto (I.) Much, very; as, *molto adagio* very slow; *molto allegro*, very quick; *molto sostenuto*, much sustained.

Monaulos (Gk.) A Greek single-pipe.

Monferina (I.) An Italian peasant dance.

Monochord. A single stringed instrument, with a movable bridge, for measuring intervals.

Monocorde, à (F.) } On one string.

Monocordo (I.) }

Monodia (I.) } A song for a single voice,

Monodie (F.) } generally of a plaintive

Monody. } character.

Monodrama. A dramatic piece for one performer only.

Monotone, to. To recite words on a single note without inflections.

Montant (F.) Ascending.

Monter in ut, re, &c. (F.) To sing an ascending scale of c, d, &c.

Montre (F.) Mounted diapason. An organ-stop whose pipes form part of the case or are placed away from the sound-board.

Morceau (F.) (1) A piece; a small composition of an unpretending character. (2) An excerpt.

Mordente (I.) A beat, or turn, or passing shake.

Morendo (I.) Dying away; gradually softening the sounds, and slackening the pace.

Moresca (I.) } The Morris-dance.

Moresque (F.) }

Morgengesang } (G.) Morning song.

Morgenlied }

Morisco (I.) In the Moorish style.

Moriscoe, to. To dance the Morris

dance.

Mormorando (I.) } In a gentle, mur-

Mormorevole } muring, or whispering

Mormoroso } manner.

Morris-dance. A rustic dance, performed

in spring and summer time, said to be

derived from the Moors.

Mosso (I.) Moved; as, *più mosso*, more moved or faster; *meno mosso*, less

fast.

Mostra (I.) A direct, ✓

Motet. A vocal composition in harmony,

now generally set to sacred words.

Motetto (I.) [Motet.]

Motiv (G.) } (1) The sort of movement

Motive. } indicated by the opening

Motivo (I.) } notes of a sentence. (2)

A subject proposed for development.

Motion. (1) The movement of a single

part with reference to intervals taken

by it. *Conjunct motion* takes place

when the sounds move by single degrees

of the scale, e.g., C, D, E, F; *disjunct*

motion is when they move by skips, e.g.,

C, F, D, G. (2) The movement of two

or more parts with relation to each other. *Similar* or *direct motion* is when parts move in the same direction either by single degrees or by skips; *contrary motion* is when parts move in opposite directions; *oblique motion* is when one part remains stationary while another moves.

Moto (*I.*) (1) Motion, movement; as *con moto*, with spirited movement. Hence *con moto* has become a time-sign, signifying *rather fast*. (2) *Moto continuo*, continuous motion. (3) *Moto contrario*, contrary motion; *moto obliquus*, oblique motion; *moto retto*, direct or similar motion. (4) *Moto precedente*, at the preceding pace; *moto primo*, at the first pace.

Motteggiando (*I.*) In a bantering, jesting, jocose manner.

Motus (*L.*) Motion; *contrarius*, contrary; *obliquus*, oblique; *rectus*, direct or similar; *conjunctivus*, conjunct; *disjunctivus*, disjunct.

Mounted cornet. A solo stop in old organs, consisting of a stopped diapason, principal, twelfth, fifteenth, and tierce, on a small separate soundboard raised or mounted above the ordinary level. On German organs it extended to tenor C; on English organs to middle C.

Mouth. The speaking part of an organ pipe, as opposed to the *foot*, through which the wind enters.

— organ. [Pan's-pipes.]

Mouthpiece. That part of a wind-instrument which is put into the mouth of the performer. The *embouchure*.

Movement (*F.*) (1) Motion of melody, Movement. or of parts. (2) A

Movimento (*I.*) division or definite portion of a work, as *first movement*, *slow movement*, &c. (3) A portion of a musical piece separated from the rest by a complete change of time or key.

Mund (*G.*) Mouth of a pipe or musical instrument.

Mundstück (*G.*) Mouthpiece, of a wind

instrument, wood or brass.

Munter (*G.*) Lively, *allegro*.

Murky. A piece of harpsichord music having a bass consisting of broken octaves.

Musars. Ballad-singers of the Troubadour period.

Musetta (*I.*) (1) A small bagpipe. (2)

Musette (*F.*) The name of a melody, of a soft and sweet character, written in imitation of the bagpipe-tunes. (3) Dance-tunes and dances in the measure of those melodies. (4) A reed-stop on the organ.

Musica (*I.*) Music. *Musica da camera*, chamber music; *musica da chiesa*, Church music; *musica da teatro*, operatic music.

— *ficta* (*L.*) [Falsa musica.]

Musical box. A portable instrument, the sounds of which are produced by a steel comb having teeth of graduated length. Projecting pegs or stops, in a metal barrel which is turned by clock-work, set the teeth in vibration.

— *glasses.* A series of goblets of graduated sizes fixed in a case. The tone is produced by the friction of the fingers of the player on the edge of the glass.

Musico (*I.*) A musician; a term formerly applied to a castrato, *q.v.*

Muta (*I.*) A direction to a player on a horn, trumpet, &c., or on drums, to change the *key* of his instrument, as, *muta in A, B, &c.*

Mutation (*F.*) Change.

Mutazione (*I.*) Change.

Mute. A small instrument of brass, wood, or ivory, made to fix upon the bridge of a violin or violoncello, to damp or deaden the sound. A leather pad of a pear shape is employed as a mute for brass instruments, which, inserted in the bell, produces the effect of sound at a distance.

Muth (*G.*) Spirit, courage.

Muthig (*G.*) With spirit.

N.

Nabla (*Gk.*) [Nebel.]

Nablium (*L.*) [Nebel.]

Nacaire (*F.*) A large drum.

Naccare or **Gnaccare** (*I.*) [Castanets.]

Nacchera (*I.*) A military drum. [Nakeres.]

Naccherone (*I.*) A large military drum.

Nachalmung (*G.*) Imitation.

Nach Belieben (*G.*) [Ad libitum.]

Nachdruck (*G.*) Emphasis, accent.

Nachlassend (*G.*) Slackening the time.

Nachlässig (*G.*) Carelessly.

Nachschlag (*G.*) Added, or after note a turn added after a shake.

Nachspiel (*G.*) A postlude.

Nächstverwandte Töne (G.) The nearest relative keys, *q.v.*

Nachthorn (G.) Literally, Night-horn. An organ-stop consisting of stopped wood-pipes of a moderately large scale, the tone of which is somewhat like that of a horn.

Nachtstücke (G.) Night-visions. The name of four pianoforte pieces by R. Schumann.

Nach und nach (G.) By little and little, by degrees.

Nænia (L.) A funeral song, a dirge.

Nafir. An Indian trumpet.

Nagārah. The drum of the Arabs and Moors.

Nagaret or Nagareet. An Abyssinian drum; a kind of kettledrum. [Nakeres.]

Nagelgeige (G.) [Nail violin.]

Naguar. An Indian drum with one head only.

Nail violin. [Iron fiddle.]

Naïvement (F.) Artlessly, unaffectedly.

Naked fifth. The interval of a fifth without a third.

— fourth. The interval of a fourth without the addition of any other interval.

Naker. A drum. [Nakeres.]

Nakeres (*cid E.*) Most probably nakeres were small metal drums, used in pairs.

Nanga. A negro harp.

Narrante (I.) As if narrating. A direction that the music is to be subordinate to the recitation of the words.

Nasard. An organ-stop sounding a twelfth above the foundation-stops. It will therefore be $2\frac{3}{4}$ feet in length.

Nason flute. A stop of 4-ft. tone, sometimes found in old organs. It is of a soft and delicate quality of sound, and consists of stopped pipes.

Nassat. [Nasard.]

National air, or National music. Popular music peculiar to or characteristic of a particular nation.

Natural, \natural . A sign which restores to its place in the normal scale of C a note which has been raised by a sharp or lowered by a flat.

— harmonics. The sounds found by dividing a string into aliquot parts.

— key. Key of C.

— modulation. Diatonic modulation, as opposed to chromatic

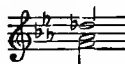
— pitch. The pitch of a pipe before it is overblown.

Nay. A flute used in modern Egypt, but almost identical with the long flute anciently employed in that country.

Nazard. [Nasard.]

Neapolitan sixth. A chord occurring on the subdominant of a minor key, and

consisting of a minor third and minor sixth:—



Nebel (H.) An ancient Hebrew stringed instrument.

Nebendominant (G.) The dominant of the dominant, as D is in the key of C.

Nebengedanken (G.) Accessory ideas, or subordinate subjects.

Nebenstimmen (G.) (1) Unessential parts. (2) Accessory stops of an organ

Nechiloth (H.) The generic name for wind instruments.

Neck. That part of instruments of the violin and guitar class which lies between the peg-box and the belly. To its upper surface is attached the finger board or fret-board.

Nefer. An Egyptian guitar.

Neghinoth. (H.) String instruments.

Negligente } (I.) In a negligent

Negligentement } or careless man-

Negligenza, con } ner.

Nel battere (I.) At the down-stroke of the bar; on the beat.

— **stilo antico** (I.) In the old manner or style.

— **tempo** (I.) In time (after an *ad libitum*), or in the previous time.

Nenia (L.) [Nænia.]

Nero (I.) A crotchet, \blacknote The black note as opposed to the \white or white note (*bianca*).

Nettamente } (I.) Neatly, with precision.

Netto

Neumes. The musical notations employed from the eighth or ninth to the twelfth century.

Neuvième (F.) The interval of the ninth.

Nicht (G.) Not; as *nicht schnell*, not quick.

Nicht zu geschwind (G.) Not too quick.

Nicht zu rasch (G.) Not too quick.

Niederschlag (G.) The accented part of a bar. The down-beat.

Nineteenth. An organ stop. [Larigot.]

Ninna, nanna (I.) A cradle song.

Ninth, chord of the major. A chord formed by a combination of thirds starting with the dominant or fifth of the scale. Called also the added ninth.

—, chord of the minor. A chord consisting of a dominant, its major third, major (perfect) fifth, minor seventh, and minor ninth.

—, chord of the suspended. A name given to the chord of the ninth on the tonic, as opposed to that of the ninth of the dominant.

Ninth, interval of a A compound interval, equal to a second in the superior octave.

Nobile } (I.) With grandeur,
Nobilmente } nobly.
Nobilità, con }

Noch (G.) Still more; as *noch schneller*, still quicker.

Nocturne (F.) [Notturmo.]

Nocturns. Services of the Church held during the night. [Horæ canonicæ.]

Nodus (L.) Literally, A knot. A canon.

Noël (F.) } "Good news." A word
Nowell (old E.) } used as a burden to

carols at Christmas. Hence, carols are sometimes called *noëls* or *nowells*. Probably derived from the Latin *natalis*. [Carol.]

Nofre. [Nefer.]

Noire (F.) A crotchet, ♩ The black note.

Noise (old E.) Music, or a performance of music.

Nomenclature. In music the terms applied to the various signs employed to stand as the representatives of time, sounds, pitch, pace, and expression.

Non (I.) Not; as *non troppo presto*, not too fast.

Nona (I.) A ninth.

Nonenakkord (G.) The chord of the ninth.

Nonetto (I.) A piece of music for nine voices or instruments.

Nonny or Hey nonny. A common burden to old English ballads, as "Fa, la, la," was to madrigals.

Nonuplet. A collection of nine notes to be played in the time of eight or six.

Normalton (G.) The normal sound, the note A. [A (2).]

Normaltonleiter (G.) The normal scale, C major and its relative minor A.

Nota (I.) A note: as *nota buona*, an accented note; *nota cambiata*, in counterpoint, the proceeding from a discord to a concord by a skip; *nota caratteristica*, a leading or characteristic note; *nota cattiva*, an unaccented note; *nota d'abellimento*, a grace note, note of transition; *nota di passaggio*, a passing note; *nota sensibile*, the leading note or subtonic.

— or **Figura** (L.) (1) In general, any musical sign. (2) In particular, the signs placed upon the stave which showed by their shape and position the duration and pitch of sound.

— **bianca** (I.) White note; a minim.

Notation. The system of representing musical sounds, and their various modifications as to pitch and duration, by letters or notes.

Note. A sign of a sound made of various shapes to denote relative duration.

— (F.) A note; as, *note dièse*, a sharpened note; *note d'agrément*, a grace note, note of transition; *note de passage*, a passing-note; *note sensible*, the leading note or subtonic; *notes de goût*, notes of embellishment.

Notturmo (I.) Originally, a kind of serenade; now a piece of music of a gentle and quiet character.

Notula (L.) The notes used in writing ligatures.

Noursingh. An Indian horn or trumpet, formed of a straight metallic tube.

Novemole. [Nonuplet.]

Nuances (F.) Shades of musical expression.

Nuovo, di (I.) Again.

Nut. The fixed bridge formed by a slight prominence or ridge at the upper end of the strings of instruments of the violin and guitar family.

O.

O (I.) Or; as *flauto o violino*, flute or violin.

Oaten-pipe. The simplest form of a reed-pipe, a straw with a strip cut to form the reed, at the end closed by the knot.

Obbligato (I.) An instrumental part or accompaniment of such importance that it cannot be dispensed with.

Ober (G.) Over or upper; as, *Obermanual* or *Oberwerk*, the upper manual; *Obersimme*, and *Obertheil*, upper part.

Obligé (F.) [Obbligato.]

Oblique motion. When one part moves and the other remains stationary.

Oboe. A wood wind instrument, with a double reed. Its extreme compass is two octaves and a fifth, with the intermediate semitones, commencing from *b*.

— An organ-stop consisting of reed pipes, of 8-ft. pitch.

— **da caccia.** The "hunting" oboe a large kind of oboe.

— **d'amore.** The oboe "of love." A small oboe.

— **luonge.** A small oboe

Ocarine (*I.*) Musical instruments made of terra cotta pierced with small holes.

Ochetus. [*Hocket.*]

Octave. (1) The interval of an eighth. It may be major, minor, or augmented. It was the *diapason* of the Greek system.

(2) The first note of the harmonic scale.

(3) An organ-stop of 4-ft. pitch on the manuals, or 8-ft. on the pedals. (4) The eight days following a great festival of the Church.

Octett (*G.*) [*Ottetto.*]

Octiphonium (*L.*) [*Ottetto.*]

Octochord. An instrument with eight strings.

Octuor (*F.*) [*Ottetto.*]

Octuplet. A group of eight notes to be played in the time of six.

Œuvre (*F.*) Opus or work; as *première œuvre*, Opus 1; *chef-d'œuvre*, a masterpiece.

Offen (*G.*) Open; as, *Offenflöte*, open flute, an organ-stop.

Offertoire (*F.*) } (1) The collection of

Offertorio (*I.*) } alms during the cele-

Offertorium (*L.*) } bration of Holy Com-

Offertory. } munion. (2) A piece of

music performed during the offertory.

Oficleida (*I.*) [*Ophicleide.*]

Ohne (*G.*) Without; as, *ohne Pedale*, without pedals; *ohne Begleitungen*, without accompaniments.

Oioueae. The vowels of "World without end, Amen," an imitation of the *Evovae*, *q.v.*

Oliphant. A horn made of a tusk of an elephant; whence its name.

Ombi. A harp used by negroes in Western Africa.

Omnes } (*L.*) Chorus or tutti.

Omnia } (*L.*) Chorus or tutti.

Omquād. The name of the refrain of some old Danish ballads.

Onágon. A Chippawa drum.

Once-marked. [*Pitch.*]

Ondeggiamento } (*I.*) With an undu-

Ondeggiante } lating or quivering

sound; making a tremolo.

Ondulé (*F.*) Undulating. [*Ondeggia-*

Ondulirento.]

Onduliren (*G.*) To make a tremolo, or produce an undulating tone.

Ood or Oud. An Egyptian instrument of a similar character to the guitar.

Open diapason. The chief open foundation-stop of an organ. It is of 8-ft. or 16-ft. length, and is made of wood or metal.

instruments, the notes produced without slide, key, piston, or the hand.

Open pipe. An organ-pipe open at the top, as opposed to one closed at the top.

— **score**. When each part has a separate line assigned to it.

— **strings**. Strings when not stopped by the pressure of the fingers.

Oper (*G.*) [*Opera.*]

Opera (*I.*) A dramatic entertainment of Italian origin in which music forms an essential and not merely an accessory part.

It consists of solos, recitatives, duets, trios, quartets, or other pieces for single voices, choruses, and finales, with instrumental accompaniments.

Overtures or introductions precede the whole work or its several acts in nearly every case.

— **Works**. [*Opus.*]

— **buffa** (*I.*) A comic opera.

— **drammatica** (*I.*) A romantic opera.

— **seria** (*I.*) A grand opera.

Operist (*G.*) An opera-singer.

Ophicleide. A keyed serpent. A brass instrument of large compass and great power, but having a peculiar quality of tone.

There are two sorts, alto and bass, with a compass of three octaves and one note, but the alto sounds one octave higher than the bass.

Opus (*L.*) A work. Composers number their works for purposes of distinction and reference.

Opusculum (*L.*) A short work.

Oratorio (*I.*) A composition for voices and instruments illustrating some sacred subject. The music consists of symphonies or overtures, airs, recitatives, duets, trios, choruses, &c., with accompaniments for orchestra or organ.

Orchesis (*Gk.*) } The art of rhythmical

Orchestik (*G.*) } dancing as it existed in the Greek theatre.

Orchester (*G.*) } (1) The place where the

Orchestra. } band, or band and chorus, are placed in modern concert-rooms, theatres, &c. (2) The collection of instruments which constitutes a full band.

Orchesterstimmen (*G.*) Orchestral parts.

Orchestrion. An instrument played mechanically, which imitates the sounds of an orchestra.

Ordinario (*I.*) Ordinary; as a *tempo ordinario*, in the usual time, or at a moderate pace.

Orecchia musicale (*I.*) } An ear for music,

Oreille musicale (*F.*) } or musical ear

Organ. An instrument of ancient origin

It consists of a number of wood or metal pipes, which are of two kinds, reed

and bue. The sound is produced by admitting air from the wind-chest to the pipes by means of the keys, of which there are one, two, three, or four rows, according to the size of the instrument. The keys played by the fingers are called manuals, and those worked by the feet, the pedals. The different rows of keys can be connected by means of stops called couplers.

Organ score. [Pianoforte score.]

Organetto (*I.*) A little organ.

Organic music. A mediæval name for instrumental music.

Organo (*I.*) Organ. *Organo pleno*, the full organ.

— *di legno*. A claquebois. [Xylophone.]

— *portabile* (*I.*) A *portative* organ.

A small organ capable of being easily carried about.

Organochordium. An instrument having pipes and strings; invented by Vogler.

Organophonic. The name assumed by a band of Polish performers, who imitated the sounds made by various instruments with their mouths.

Organ-point. [Pedal point.]

Organum. (1) An early form of harmony, called also *diaphony*. [Descant.]

(2) An organ.

— *hydraulicum* (*L.*) Hydraulic organ.

— *pneumaticum* (*L.*) The common organ. [Pneumatic organ.]

Orgel (*G.*) An organ.

Orgelgehäuse (*G.*) An organ-case.

Orgelpunkt (*G.*) [Pedal point.]

Orgue (*F.*) Organ or harmonium.

— *expressif* (*F.*) Harmonium.

— *portatif* (*F.*) A portable organ.

Orificium (*L.*) The mouth of an organ-pipe.

Ornamenti (*I.*) } Grace notes and other

Ornaments (*F.*) } embellishments.

Ornatamente (*I.*) } With embellish-

Ornato } ments.

Orpharion. A kind of lute having *wire* strings.

Osservanza, con (*I.*) With exactness.

Ossia (*I.*) Or else; as *ossia più facile*, or else in this more easy way.

Ostinato (*I.*) Literally, Obstinate. Used in the sense of "frequently repeated," as *basso ostinato*, a ground-bass, *q.v.*

Ottava (*I.*) An octave; as *ottava alta* (to be played) an octave higher; *ottava bassa*, an octave lower.

Ottavina (*I.*) The little or higher octave

Ottavino flauto (*I.*) [Piccolo flute.]

Ottomole. [Octuplet.]

Ottetto (*I.*) A composition in eight parts.

Ouvert (*F.*) Open; as, *à livre ouvert*, at sight.

Ouverture (*F.*) [Overture.]

Overblow. A pipe is said to be overblown when the pressure of air forces it to speak an upper partial instead of its fundamental note.

Overtura di ballo (*I.*) An overture in the style of dance-music.

Overrura (*I.*) } An instrumental piece

Overture. } written as a prelude to an opera, oratorio, or other work. A "concert overture" is an independent piece, not forming part of a larger work.

Oxypycni (*med. L.*) Church modes having a pycnon or semitone high in the tetrachord.

P.

Padouana. } [Pavan.]

Paduana. }

Pæan (*Gk.*) The ancient choral song addressed to Apollo. Sung before or after a battle.

Pæon. A metrical foot consisting of one long and three short syllables, of four kinds, according to the position of the long syllable: $\text{— } \text{ } \text{ } \text{ } \text{—}$, $\text{ } \text{ } \text{ } \text{—}$, $\text{ } \text{ } \text{— } \text{ } \text{—}$, $\text{— } \text{ } \text{ } \text{—}$.

Pair of organs. An organ having a complete set of pipes.

Palalaika. [Balalaika.]

Palco (*I.*) The stage of a theatre. &c

Palmuta (*L.*) Manual of an organ.

Pambe. A small Indian drum.

Pandean-pipes [Pan's pipes.]

Pandora.

Pandore. } [Bandore.]

Pandoura. }

Pansflöte (*G.*) Pandean pipes.

Pan's pipes, or Mouth-organ. The earliest form of a compound wind instrument. It was formed of short hollow reeds, fixed together and cut in graduated lengths, so as to produce a musical scale. The lower ends of the reeds were closed and the upper open and on a level, so that the mouth could easily pass from one pipe to another.

Pantaleone. An instrument invented by Hebenstreit in 1705. It was a sort of dulcimer, but strung with catgut and metal strings in two series

- Pantalon** (*F.*) One of the movements of a quadrille.
- Parallelbewegung** (*G.*) [Parallel motion.]
- Parallelen** (*G.*) Consecutives.
- Parallel motion.** The movement of two or more parts at fixed intervals, as thirds, sixths.
- Parlando** (*I.*) In a declamatory manner, as if speaking.
- Parlante** (*I.*) Literally, Speaking. (1) In the style of a recitative. (2) Played in the style of vocal recitation.
- Paroles** (*F.*) Words; as *sans paroles*, without words.
- Part.** (1) So much of a piece of music or work as is performed by any one voice or instrument. (2) Division of a work.
- Parte** (*I.*) } Part. *Parte cantante*, vocal
- Partie** (*F.*) } part.
- Partial tones.** Those sounds which in combination form an ordinary sound and cause its special quality of tone.
- Partimenti** (*I.*) Figured basses, used as exercises.
- Partition** (*F.*) }
- Partitur** (*G.*) } A full score.
- Partitura** (*I.*) }
- Partizione** (*I.*) }
- Part-music.** Music in two or more parts.
- Part-song.** A vocal composition, having a striking melody harmonised by other parts. It is sung by a number of voices to each part.
- Pas** (*F.*) A dance; as *pas seul*, *pas de deux*, a dance by one or two performers. A step, as *pas redoublé*, a quick step, or march.
- Paspy.** The English name for the dance *Passepied*.
- Passacaglia** (*I.*) }
- Passacaglio** (*I.*) } A dance in triple measure, constructed on
- Passacaille** (*F.*) } a ground bass. [Gas-
- Passacalle** (*S.*) } senhauer. Cha-
- Passagallo** (*I.*) } conne.]
- Passe-rue** (*F.*) }
- Passage.** (1) A phrase of music. (2) A — (*F.*) } figure. (3) A run.
- Passage-boards.** Boards placed in different parts of an organ, on which the tuner can walk, and from whence he can reach pipes or mechanism.
- Passamezzo** (*I.*) [Passepied.]
- Passepied** (*F.*) A lively dance in triple time, said to have been invented in Bretagne. It was a precursor of the minuet.
- Passing discord.** } A note not essential
- note. } to harmony, but
- which connects those which are.
- Passionatamente** } (*I.*) In an impassioned manner.
- Passionate** }
- Passionato** }
- Passione, con** }
- Passione** (*I.*) A cantata founded on the incidents of the Passion, or on the seven last words.
- Passy-measure** (*old E.*) A corruption of the word *passamezzo*. [Passepied.]
- Pastete** (*G.*) } An opera, cantata, or
- Pasticcio** (*I.*) } other work, the separate
- Pastiche** (*F.*) } numbers of which are
- gleaned from the compositions of various authors, or from several disconnected works of one author.
- Pastoral.** } (1) A simple melody in ♩
- Pastorale** (*I.*) } time in a rustic style.
- (2) A cantata, the words of which are founded on pastoral incidents. (3) A complete symphony, wherein a series of pastoral scenes is depicted by sound-painting, without the aid of words.
- Pastorella** (*I.*) } A short pastoral.
- Pastorale** (*F.*) }
- Pastorita.** A shepherd's pipe; an organ stop, the Nachthorn.
- Pastourelle** (*F.*) One of the movements of a quadrille.
- Pateticamente** (*I.*) }
- Patetico** (*I.*) } (1) Pathetic. (2)
- Pathétique** (*F.*) } In a pathetic
- Pathétiquement** (*F.*) } manner.
- Pathetisch** (*G.*) }
- Patimento** (*I.*) Suffering; as *con espressione di patimento*, with an expression of suffering.
- Pauken** (*G.*) [Kettle-drums.]
- Pausa** (*L.*) A sign for silence; a rest.
- (*I.*) A rest or pause. *Pausa generale*, a rest or pause for all the performers.
- Pause** (*F. and G.*) (1) A rest or pause.
- (2) A bar's rest.
- Pavan.** }
- Pavana** (*I.*) } A dance-tune of a stately
- Pavane** (*F.*) } character, deriving its
- title from Padua, where it is said to have been invented.
- Paventato** (*I.*) With an expression
- Paventoso** } of fear.
- Pavillon** (*F.*) The bell of a horn, or other instrument of a like kind. *Pavillon chinois*, an instrument consisting of little bells attached to a staff.
- Ped.** Abbreviation of pedal. In pianoforte music a direction to press down the pedal which raises the dampers. In organ music a direction that the lowest part is to be played by the feet.
- Pedalclaviatur** (*G.*) The pedal keyboard of an organ.
- Pedal-coupler.** An accessory stop of an organ, by means of which the pedal keys are enabled to draw down the keys of a manual.
- Pedal-pipes.** The name formerly given to the one register allotted to the feet, whether an open stop of 16-ft. pitch, or closed and of 16-ft. tone.

Pedal-point. In a fugue, a long-sustained note, on which imitation, subject, and answer are constructed.

Pedale (*I.*) (1) A pedal-key of an organ. (2) A pedal-note or pedal-point. (3) The pedal of a pianoforte, which raises the dampers.

Pedalflügel (*G.*) A pianoforte to which a set of pedal-keys is attached.

Pedalliera (*I.*) The pedal-keys of an organ.

Pedalion. A set of pedals acting upon strings, producing notes of a deep pitch, so constructed as to be capable of being used with a pianoforte.

Pedals. (1) On the pianoforte, projections worked by the feet, of which there are usually two—the soft pedal, which causes the hammers to strike one string only (*una corda*), and the loud pedal, which removes the dampers (*sordini*). (2) On the organ there are combination pedals, which alter the arrangement of the registers, and a pedal keyboard, on which the feet play. (3) On the harp there are pedals which alter the pitch of the notes.

Pektis. A Greek instrument of the lute or dulcimer kind.

Penillion singing. A Welsh custom of singing improvised verses.

Penorçon. An obsolete instrument of the guitar family.

Pentachord. A series of five notes ascending or descending diatonically.

Pentatone. An interval of five whole tones; an augmented sixth.

Pentatonic scale. The name given to the ancient musical scale, which is easiest described as that formed by the black keys of the pianoforte. It consists of the first, second, third, fifth, and sixth degrees of a modern diatonic scale.

Per (*L.*) By; as *per diminutionem*, by diminution; *per inversionem*, by inversion.

— (*I.*) By or for; as, *per il violino*, for the violin.

— *recte et retro.* A species of imitation in which the antecedent is repeated at the unison, reading the notes backwards.

Percussion. An ingenious contrivance whereby a hammer strikes the tongue of a reed and sets it in motion simultaneously with the admission of air from the wind-chest, thus securing the rapid speech of the reed.

— of a discord. The striking of a discord, which takes place after its preparation, and which is followed by its resolution.

Perdendo (*I.*) Losing time and power, **Perdendosi** implying both *diminuendo* and *rallentando*.

Perfect. Complete. (1) Perfect cadence, an authentic or plagal cadence. (2) Perfect concord, a common chord in its original position. (3) Perfect consonance, the consonance produced by the intervals fourth, fifth, or octave. (4) Perfect interval, one of the divisions of intervals. (5) Perfect time. An old name for triple time.

Périgourdine. A song-dance, a ballad, named after the district in which it was used.

Period. } A complete musical sen-
Periode (*F.*) } tence.
Periodo (*I.*) }

Periodenbau (*G.*) The construction of musical periods.

Perlé (*F.*) Pearled, brilliant. *Cadence perlée*, a brilliant cadence. A *pearly touch* is a delicate and bright touch in playing the pianoforte.

Perpetual canon. A canon which may be repeated constantly without a break in the time or rhythm.

Pesante (*I.*) With weight or importance; impressively.

Petit chœur (*F.*) The chorus which originally consisted of three parts only.

Petite flûte (*F.*) [*Piccolo. Flute.*]
— *mesure à deux temps* (*F.*) $\frac{2}{4}$ time.

Petto (*I.*) The chest. *Voce di petto*, the chest voice.

Peu à peu (*F.*) Little by little; gradually.

Pezzi (*I.*) Pieces; as *pezzi concertanti*, concert pieces or *concerti*; *pezzi di bravura*, pieces for the display of rapid execution and manual dexterity.

Pezzo (*I.*) A piece.

Pfeife (*G.*) Pipe, fife, little flute.

Pfeifenwerk (*G.*) The pipe work of an organ, including both reed and flue pipes.

Phantasie (*G.*) [*Fantasia.*]

Phantasiestücke (*G.*) Fancy pieces.

Phantasy, *pl.* **Phantasies** (*old E.*) [*Fancies.*]

Phonascus (*L.*) A master who trained the voices of orators, singers, &c.

Phonometer. An instrument for ascertaining the number of vibrations of a given sound.

Phorminx (*Gk.*) The ancient lyre or cithara.

Phrase. A musical sentence.

Phrasing. The proper rendering of music with reference to its melodic form.

Piacere, a (*I.*) At pleasure (the time can be modified at the performer's pleasure).

Piacevole } (*I.*) In a playful or
Piacevolezza, con } light style; plea-
Piacevolmente } santly.

Piacimento (*I.*) [*Piacere.*]

Pianette (*F.*) A small pianoforte.

Piangendo

Piangente } (*I.*) As if weeping; in
a plaintive manner.

Piangevole

Piangevolmente

Pianino (*I.*) [*Pianette.*]

Pianissimo (*I.*) Extremely soft.

Pianississimo (*I.*) As softly as possible.

Piano (*I.*) Softly; *piano assai*, very soft-

ly; *piano, forte*, soft, then loud.

Piano à queue (*F.*) A grand pianoforte.

— *carre* (*F.*) A square pianoforte.

— *droit* (*F.*) An upright pianoforte.

— *violin.* [*Harmonichord.*]

Pianoforte. A stringed instrument with a keyboard. It is a development of the harpsichord, which was an improvement on the clavichord and spinet. The strings are struck by hammers, set in motion by means of the keys. The compass ranges from $6\frac{1}{2}$ to $7\frac{1}{2}$ octaves. The first pianofortes were made at the beginning of the eighteenth century, by Bartolommeo Cristofori.

— *score.* A score of a vocal or instrumental composition, under which is written in two lines a condensed form of the harmonies for a pianoforte.

Pianograph. An ingenious machine, which on being attached to a pianoforte inscribed what is played. Invented by M. Guérin.

Piatti (*I.*) Cymbals.

Pibcorn. [*Hornpipe.*]

Pibroch. The wild, irregular martial music of the Scottish Highlanders played on the bagpipe.

Picchettato or Picchiettato (*I.*) Detached, pointed, *staccato*.

Picciolo (*I.*) Small; as *violino piccolo*, a small-sized fiddle.

Picco pipe. A small pipe having two ventages above and one below, and blown like a *flûte-à-bec* or whistle.

Picco, after whom it was named, produced from it a compass of three octaves.

Piccolo. An organ-stop of 2-ft. length; the pipes are of wood, the tone bright and piercing.

— *flute or piccolo.* A small flute, having the same compass as the ordinary orchestral flute, but whose sounds are one octave higher in pitch.

Piccorn. Literally, Hornpipe; *q.v.*

Pièce (*F.*) A piece; as *suites de pièces*, sets of pieces.

Pieds (*F.*) The feet; as *avec les pieds*, with the feet, *con pedale*.

Piena } (*I.*) Full; as a *piena orchestra*,
Pieno } for a full band.

Pietosamente } (*I.*) With pity, tenderly.
Pietoso

Piffarari or Pifferari (*I.*) Players on the piffaro.

Piffaro (*I.*) The old form of the oboe, still in use in some districts of Italy and the Tyrol. [*Oboe.*]

Piffera } (*I.*) [*Piffaro.*]
Piffero }

Pifferino (*I.*) A little piffero.

Pileata (*L.*) Capped (of an organ-pipe); stopped. *Pileata major*, 16-ft. stopped; *pileata minor*, 4-ft. stopped; *pileata diapente*, stopped quint.

Pincé (*F.*) Pinched. (1) A direction in French music equivalent to pizzicato, *q.v.* (2) The name of an ornament in harpsichord-playing.

— *bemolisé* (*F.*) A pincé or trill with a flattened note.

— *diésé* (*F.*) A pincé or trill with a sharpened note.

Pincement (*F.*) [*Pincé.*]

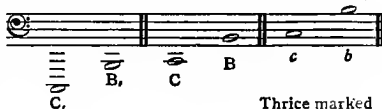
Piobaireachd (*Gc.*) Pipe-music.

Piqué (*F.*) On string-instruments a kind of *staccato* produced by allowing the bow to lie perfectly still on the string between each separate note.

Piquiren (*G.*) To play *piqué*.

Pitch. The position of a sound with reference to the number of vibrations which produce it; the relative height of a sound. The octave pitch is generally thus represented:—

Once marked
Great Octave. Great Octave. Little Octave.



Pitch-pipe. A wooden or metal pipe which sounds the different notes of the scale.

Più (*I.*) More; as *più allegro*, faster; *più forte*, louder; *più lento*, slower; *più piano*, softer; *più presto*, more rapid; *più stretto*, more urged or closer; *più tosto allegro*, rather quicker; *più vivo* more lively; *più mosso*, quicker.

Piva (*I.*) A bagpipe.

Pizzicato (*I.*) Literally, Pinched. A direction to violinists to produce the tone by plucking the string with the finger instead of using the bow.

Placidamente } (*I.*) Quietly, peace-
Placidezza, con } fully, placidly.
Placido

Plagal. The name given to those Church modes which were formed from the four

- older or authentic modes by taking the fourth below as the new key-note, and proceeding thence to the fifth above.
- Plagal cadence.** The cadence formed when a subdominant chord immediately precedes the final tonic chord.
- Plagialulus (Gk.)** The cross-flute, or *flauto traverso*. [Flute.]
- Plain-chant.** [Plain-song.]
- Plain-song.** The most ancient species of Church music. It is a well-known form of musical accent, recitation and simple melody. There are eight principal modes, tones, or scales in use, called the Gregorian tones; the first, third, fifth, and seventh of which were arranged by S. Ambrose, in the fourth century, and are termed authentic; the Plagal, or collateral scales of a lower range, viz., the second, fourth, sixth, and eighth, were added by S. Gregory the Great, in the sixth century. In Plain-song the stave consists of four lines only, and the characters used are three in number, the long, \blacksquare , the breve, \blacksquare , and the semi-breve, \blacklozenge . Two clefs are used, the Ut or Do clef C , and the Fa or F clef F , which may be placed on any one of the four lines, as required, to keep the melody within the range of the stave.
- Plainte (F.)** An elegy or lament.
- Plaisanterie (F.)** } A composition for
Pleasantrie. } a solo instrument, in which various cheerful tunes or dance melodies were introduced.
- Planxties or Laments.** Certain melodies were so called by Irish and Welsh harpers. They were not always of the doleful character their name would seem to imply.
- Plaqué (F.)** Struck at once; a direction that a chord is not to be played *arpeggio*.
- Playhouse-tunes.** Musical compositions performed between the acts of the tragedies or comedies in the old theatres of London.
- Plectrum (L.)** A little staff made of ivory, horn, quill, or metal, with which the player on a lyra or cithara, &c., sets the strings in vibration.
- Plein jeu (F.)** With the full power.
- Plures ex una (L.)** Many parts from one. The old name of a canon, because originally written only on one line.
- Plus (F.)** More; as *plus animé*, more animated, with greater spirit.
- Pneuma.** Group of notes in antiphons.
- Pneumatic organ.** The ordinary organ as opposed to the ancient hydraulic organ, in which water was used to regulate the pressure of air.
- Pochetta (I.)** } A little fiddle used by
Poche (F.) } dancing-masters. [Kit.]
Pochette (F.) }
- Pochettino (I.)** } A little; as *ritard un pochettino*, making a slight *rallentando*.
- Poco (I.)** A little; as *poco a poco*, little by little; *poco animato*, rather animated; *poco lento*, rather slow; *molto poco meno*, rather less quick; *poco piano*, rather soft; *poco più allegro*, rather faster; *poco presto*, somewhat rapid.
- Poggiato (I.)** Leant upon, dwelt upon.
- Poi (I.)** Then; as *piano poi forte*, soft then loud. *Poi segue*, then follows.
- Point (F.)** A dot.
- *d'orgue (F.)* A pedal-point.
- *de repos (F.)* A pause.
- Pointé (F.)** Dotted.
- Poitrine (F.)** The chest; *ut de poitrine* the chest-note C.
- Polacca (I.)** Polish. A title applied to melodies written in imitation of Polish dance-tunes.
- Polka.** A Bohemian dance of world-wide popularity, the music to which is in $\frac{2}{4}$ time, with the third quaver accented.
- Polonaise or Polonoise (F.)** [Polacca.]
- Polychord.** An instrument invented by Fried. Hillmer, of Leipzig, in 1799. It was strung with ten strings. In shape it was not unlike a double-bass without a neck.
- Polymorphous.** Of many shapes or forms. A term applied to canons, &c.
- Polyphonic.** } Music in many parts.
Polyphony. }
- Pommer.** A corruption of Bombardo, *q.v.*
- Pompa, con**
- Pomposamente (I.)** Pompously.
- Pomposo**
- Ponderoso (I.)** With weight, impressively.
- Ponticello (I.)** (1) The bridge of a violin or other instrument. (2) The break in the voice.
- Pont-neuf (F.)** A common ballad, such as was formerly sold on the Pont Neuf, Paris.
- Poogy.** The nose-flute of the Hindoos
- Port de voix (F.)** (1) A kind of appoggiatura. (2) *Portamento*.
- Portamento (I.)** A lifting of the voice, or gliding from one note to another.
- Portando la voce (I.)** Sustaining the voice, or gliding from one note to another.
- Portative organ.** A little organ which could be carried about, as opposed to a *positive* organ, which was fixed.
- Portato (I.)** Lengthened, sustained.
- Portée (F.)** Stave.
- Porter la voix (F.)** [Portando la voce.]
- Portunal-flute.** An organ-stop the pipes of which are of wood, and are open and larger at the top than at the mouth.

Posato (I.) Quietly.
Posaune (G.) [Trombone.]
 — A reed-stop on the organ, of a rich and powerful tone. It is of 8 ft. on the manuals and of 16 ft. or 32 ft. on the pedals.
Posément (F.) Gravely, sedately.
Positif (F.) A chamber organ; a choir organ.
Position. (1) A chord is in its *original position* when the ground-note is in the bass. (2) The position of a chord is the same as the *disposition* of its parts. A close position is *close harmony*; an open position, *open harmony*. (3) A *position* on a violin or other stringed instrument is to use the fingers otherwise than in their normal place. [Shift.]
Positiv (G.) A chamber organ; a choir organ. [Positive organ.]
Positive organ. An old name for the choir organ. Originally a positive organ was a fixed organ. [Portable organ.]
Possibile (I.) Possible; as *il più forte possibile*, as loud as possible.
Post-horn. (1) A wind instrument consisting of a simple metal tube without valves or pistons, blown by postmen. (2) A piece of music suitable to or in imitation of the notes or passages of a post-horn.
Postlude } A concluding voluntary;
Postludium (L.) } tary; a piece played at the end of service.
Pot-pourri (F.) A medley; a collection of various tunes linked together; a capriccio or fantasia on popular melodies.
Poule, la (F.) One of the movements of a quadrille.
Poussé (F.) The up-stroke of a bow.
Prächtigt (G.) In a showy, pompous manner.
Prachtvoll (G.) Pompously, stately, grandly.
Pralltriller (G.) A transient shake, signified by w
Präludien (G.) Preludes.
Preambulum. An introductory voluntary.
Precentor. } An officer in a cathedral
Præcentor. } who leads and directs
Préchantre (F.) } the choir, &c.
Precipitadamente (I.) }
Precipitato (I.) } With precipi-
Precipitazione, con (I.) } tation, im-
Precipité (F.) } petuously,
Precipitoso (I.) } hurriedly.
Precisione, con (I.) } (I.) With exactitude or
Preciso } precision.
Prefectus chori. Director of the choir; precentor.
Pregando (I.) Praying; in a devotional manner.
Pregheira (I.) A prayer.

Prelude. A movement played before, or an introduction to, a musical work or performance.
Preludio (I.) } A prelude, introduction,
Preludium (L.) } or introductory voluntary.
Premier (F.) First; as *premier dessus*.
Première } first treble; *première fois*, the first time.
Preparation } The causing a discord
Preparazione (I.) } to be heard as a concord immediately before its percussion.
Presa (I.) A character used to mark the point of entry for the voices or instruments in a fugue, &c.; a lead.
Pressante (I.) Pressing on, hurrying the time.
Pressiren (G.) To hurry the time.
Prestante } (I.) Hurriedly; with rapidity.
Pretezza, con }
Prestant. The open diapason of an organ, of 16 or 8 ft. in length.
Prestissimamente (I.) As rapidly as possible.
Prestissimo (I.) Very fast indeed.
Presto (I.) Fast. *Presto assai*, very fast.
Prick-song. Written music, as opposed to extempore descant.
Prima (I. fem.) First; as *prima buffa*, chief comic actress or singer; *prima donna*, chief female singer in the opera; *prima viola*, first viola; *prima vista*, at first sight; *prima volta*, the first time, i.e., before repeating.
Prime. (1) Tonic or generator. (2) The lowest note of any two notes forming an interval. (3) The first partial-tone.
Primicerio (S.) } In cathedrals the pre-
Primicerius (L.) } centor, succentor, or cantor.
Primo (I. masc.) First; as *tempo primo*, at the original pace or time; *violino primo*, first fiddle; *primo buffo*, chief comic actor or singer; *primo musicco* and *primo uomo*, principal male singer in the opera.
Principal (old E.) The subject of a fugue, the answer being termed the reply.
 — (G. and F.) An organ-stop. [Open diapason.]
 — (1) On English organs the chief open metal-stop, one octave higher in pitch than the open diapason. On the manual 4 ft., on the pedal 8 ft. in length.
 (2) Chief; as *principal violin*, the leader; *principal vocalists*, those to whom the solos are allotted. (3) The name given by Handel to the third trumpet in the "Dettingen Te Deum."
 — subject or theme. One of the chief subjects of a movement in sonata form as opposed to a subordinate theme
Principals (I.) [Principal (2) (3)]

Proasma. An introduction, or a short symphony.

Probe (G.) A rehearsal.

Proceleusmaticus. A foot consisting of four short syllables, or of two Pyrrhics.

Program. } A list of the names of
Programm (G.) } the pieces of music
Programme. } to be performed at a
concert or other musical entertainment.

Progression. There are two kinds of progression, melodic and harmonic. The former is a "succession of sounds forming a tune or melody," the latter is "the movement of one chord to another."

Progressionsschweller (G.) A contrivance of Vogler for gradually drawing out, and then in, the stops of an organ in their harmonic order, thus producing a *crescendo*, *forte*, and *diminuendo*.

Prolatio (L.) Prolation, one of the three divisions of mensurable music; prolatio is the subdivision of a semibreve into minims.

Promptement (F.) }
Prontamente (I.) } Readily, quickly.

Pronto (I.) }
Proper-chant. An old name for the key of C major which had its *mi* in B, that is which had B for its leading note. The normal key.

Proportio (L.) The ratio of two numbers to each other; used in reference to intervals.

Proposta (I.) The subject of the fugue.

Prosa (L.) A hymn sung after the gradual and before the gospel in the Roman Church. A sequence.

Prosæ sequentiæ (L.) [Prosa.]

Prosarium (L.) A book of proses. [Prosa.]

Proscenium. (1) The quadrangular space behind the *logeum* or stage. (2) The stage front; all that part of the stage between the footlights and the curtain.

Prose (F.) [Prosa.]

Proslambanomenos (Gk.) Acquired, or additional, note in the Greek scale system; not belonging to any tetrachord.

Prova (I.) A rehearsal.

Provençales. Troubadours of Provence, in which country the rhymers and minstrels of mediæval times seem to have had their origin

Psallettes. Schools in which descant was taught.

Psalmistæ. An order of singing clergy.

Psalmmelodicon. A wind instrument with keys and ventages, imitating the tone of several orchestral instruments it was invented in 1828 by Schuhmacher Weinrich, and in 1832 it was improved by Leo Schmidt, and named the Apollo lyra.

Psalmody. The practice of singing Psalms or hymns.

Psalter. A book of Psalms.

Psalterium (L.) (1) A Psalter, generally with musical notation above the words. (2) A Psalter.

Psalterium. [Nebel.]

Psaltiriæ (L.) Female musicians who sang and played during a banquet.

Pulpitum (L.) (1) The stage of the Greek theatre. (2) A motet.

Pulsatile. A term applied to instruments of percussion, such as the drum, gong cymbals, &c.

Pulsator organorum. An organ-player, at the time when the keys were very large and had to be struck sharply.

Punctus (L.) A point or dot; a neume.

Punkt (G.) Dot. *Punktirte Noten*, dotted notes.

Punta (I.) The point; as *colla punta dell' arco*, with the point or tip of the bow.

Puntato (I.) Pointed, detached, made *staccato*.

Pupitre (F.) [Pulpitum (2).]

Pyknon (Gk.) The close note. (1) Those half or quarter tones which came together in the chromatic and enharmonic genera of the Greeks. (2) In mediæval music, a semitone.

Pyramidon. An organ-stop of 16-ft. or 32-ft. tone, the pipes of which are closed at the top, and pyramidal in shape, the top being more than four times the width of the mouth. From a pipe only 2 ft. 9 in. in length, 2 ft. 3 in. square at the top, and 8 in. at the block, the note CCC is produced.

Pyrophone. An instrument invented by Kastner, the sounds of which are produced by jets of gas burning under tubes.

Pyrrhic. (1) A dance among the Greeks, danced by boys in armour, accompanied on the lyre or flute. (2) A metrical foot consisting of two short syllables ∪ ∪

Q.

Quadrat (G.) } The sign of a natural, \natural
Quadrante (L.) }

Quadratum (L.) A breve, $\text{||}\equiv\text{||}$

Quadrable. [Quatritable].

Quadricinium or Quatricinium (L.) A composition in four parts.

Quadrille. A well-known dance, consisting of five movements: *Le Pantalon*, *La Poule*, *L'Été*, *La Trenise* (or *la Pastourelle*), *Le Finale*.

Quadruple counterpoint. Counterpoint of four parts, so constructed that all the parts may be transposed among themselves.

— **croche (F.)** A semidemisemi-quaver.

Quarte (F.) The interval of a fourth.

Quart de mesure (F.) A crotchet rest.

— **de soupir (F.)** A semiquaver rest.

Quarta (I.) The interval of a fourth.

— **(L.)** An interval of a fourth; as *quarta major*, *minor*, *abundans* (*superflua*), a major, minor, or augmented fourth.

— **modi (I.)** The fourth of the scale,
 — **toni** } the modern subdominant.

Quarte de nazard (F.) An organ-stop of 2-ft. length, so called because it is a fourth above the nazard or twelfth.

— **du ton (F.)** The subdominant.

Quarter-note. A crotchet, ♩

Quarter-tones. A general name of intervals less than a semitone, introduced into enharmonic instruments.

Quartet. } (1) A composition in four
Quartett (G.) } parts, or for four per-

Quartetto (I.) } formers. (2) Part of a movement sung by four voices *sol*i as opposed to *coro*. (3) A composition for four instruments, in complete symphonic form.

Quartfagott (G.) A kind of bassoon, a fourth lower than that commonly in use.

Quartflöte (G.) } A small flute, a fourth
Quart-flute. } higher in pitch than the common flute.

Quartgeige (G.) A small-sized fiddle.

Quarto d'aspetto (I.) A semiquaver rest.

Quasi (I.) As if, or in the style of. Used to qualify certain terms; as *quasi allegretto*, somewhat *allegretto*; *quasi sonata*, a composition in which sonata form is not strictly adhered to.

Quatre mains, à (F.) For four hands.

Quatritable (old E.) To descant by singing fourths on a Plain-song (see *Quinible*).

Quatricroma (I.) [Quadruple croche.]

Quattro mani, a (I.) For four hands.

Quatuor (F.) [Quartet.]

Quaver. The eighth part of a semibreve, ♪

Querflöte (G.) The flute played sideways, as opposed to the flute which was blown at one end, and held straight in front of the performer.

Querpfefe (G.) The Swiss fife; a small kind of flute, with six holes, but no keys. It has an incomplete compass of two octaves.

Querstand (G.) [False relation.]

Queue (F.) (1) The tailpiece of a violin or other instrument. (2) The tail of a note.

Quick-step. A quick march.

Quietamente (I.) Quietly, calmly.

Quieto (I.) Quiet.

Quindecima. [Quinta decima.]

Quinible (old E.) To descant by singing fifths on a Plain-song (see *Quatritable*).

Quint (I.) (1) The interval of a fifth.

Quinta } (2) An organ-stop, sounding a fifth above the foundation-stops, of $5\frac{1}{2}$ ft. length on the manuals, $10\frac{3}{4}$ ft. on the pedal.

Quinta decima (I.) (1) The interval of a double octave. (2) An organ-stop, sounding the double octave of the foundation-stops, fifteenth.

— **modi (I.)** The fifth of the scale;
 — **toni** } the modern dominant.

Quintabsatz (G.) A half-close; the imperfect cadence, the penultimate chord of which is a tonic triad; the final chord, a dominant triad. [Cadence.]

Quintaton (G.) An organ-stop consisting of closed metal-pipes, of a small scale, so voiced that the twelfth is heard with the ground-tone.

Quinte (F.) (1) A viola or tenor. (2) The interval of a fifth.

Quinte } (G.) The E string of a
Quintaite } violin; treble string.

Quinterna or Chiterna. A species of guitar not unlike a violin in shape, having three, or four, or five pairs of catgut strings, and sometimes two

single strings covered with wire in addition, played with the fingers.
Quintet. } (1) A composition in five
Quintett (G.) } parts, or for five per-
Quintetto (I.) } formers. (2) Part of a
 movement sung by five voices *sol.*
Quintfagott (G.) [Basson quinte.]
Quintfuge (G.) A fugue, the subject of
 which is answered at the interval of a
 fifth.
Quintole. A group of five notes to be
 played in the time of four.
Quinton (F.) The five-stringed viol.

Quintoyer (old F.) To descant at the
 fifth; to quibble.
Quintuor (F.) [Quintet.]
Quintviola. An organ-stop of the
 gamba species, but of the pitch of a
 quint, or of a twelfth.
Quire (old E.) The collective title of the
 body of trained and authorised singers
 in a church.
Quirister. A member of a quire, whether
 man or boy. [Chorister.]
Quodlibet. (1) A sort of fantasia. (2)
 A pot-pourri. (3) A Dutch concert.

R.

Rabani or Rabanna. A kind of Indian
 drum, of a small size, beaten by the
 hand.
Rabbia, con (I.) With fury.
Raccontando (I.) Descriptive; as if
 narrating.
Rackett. } (1) An obsolete wind instru-
Rankett. } ment of the double bassoon
 kind. (2) An organ-stop of 16-ft. or
 8-ft. pitch, now obsolete.
Raddolcendo (I.) With gradual soft-
Raddolcente } ness and sweetness.
Raddoppiamento (I.) The doubling of
Raddoppiato } an interval or part.
Radical bass. The fundamental bass,
 ground note, or root of a chord.
Rallentamento (I.) At a slower pace.
Rallentando (I.) Getting gradually
Rallentato } slower.
Rank of pipes. A row of pipes (of an
 organ) belonging to one stop.
Rant. An old dance; a sort of country-
 dance; a dance-tune.
Ranz des vaches (F.) The tunes or
 flourishes blown by Swiss shepherds on
 their cow-horns or Alpine-horns, as
 signals to the animals under their
 charge.
Rapidamente }
Rapidità, con (I.) With rapidity.
Rapido }
Rapsodie (F.) [Rhapsody.]
Rasch (G.) Quick.
Rascher (G.) Quicker; as *ein wenig*
rascher, a little quicker.
Rasgado (S.) To sweep the strings of a
 guitar with the thumb, for the purpose
 of producing a full chord, *arpeggio*.
Rastral. [Rastrum.]
Rastrum (L.) A rake; a five-pointed
 instrument for ruling the stave.
Räthselcanon (G.) A riddle-canon. The
 subjects only being given, the correct
 entry or the answers have to be found.

Ratio (L.) Relation or proportion. The
 proportion between vibration-numbers
 by which intervals are classified.
Rattenendo (I.) Restraining or holding
Rattenuto } back the time.
Rauh (G.) Hoarse, rough.
Rauscher (G.) A passage of repeated
 notes.
Rauschflöte (G.) } A stop in old organs
Rauschpfeife (G.) } of two ranks of
Rauschquint (G.) } pipes, consisting of
Rauschwerk (G.) } a twelfth and fif-
Ruszpipe. } teenth, or a fifteenth
 and octave twelfth.
Ravanastron. A stringed instrument
 played with a bow; in use among the
 Buddhists.
Ravvivando (I.) Reanimating, reviving
Ravvivare } *Ravvivando il tempo*,
Ravvivato } quickening the time.
Re. The name of the second note of the
 scales.
Real fugue. A strict fugue. One in
 which the answer is an exact trans-
 position of the subject at the interval
 of a fourth below, or fifth above.
Rebab. } A three-stringed instrument
Rebec. } played with a bow, of Arabian
Rebeck. } or Turkish origin. After its
 introduction into England, it gradually
 assumed the form of a viol.
Rebibe. } (old E.) A small rebec or
Rebible. } three-stringed viol.
Recheat. A hunting signal, which recalls
 the hounds.
Recht (G.) Right; as *rechte Hand*, the
 right hand.
Recitando (I.) In the manner of a
Recitante } recitative; as if reciting.
Récitatif (F.) [Recitative.]
Recitative. Musical declamation; a kind
 of half-speaking and half-singing; a
 composition without any decided or
 rhythmical melody.

Recitativo (*I.*) Recitative. *Alla recitativo*, in the style of a recitative.

— *con accompagnamento*. Recitative with accompaniment.

— *secco*. A recitative supported only by a chord from a violoncello or double-bass, or by a cembalo.

— *stromentato*. Recitative accompanied by a band.

Reciting-note. The opening note of a chant, and also the first note after each double bar.

Record to (*old E.*) To play on the flute.

Recorder (*old E.*) A flageolet; a flute; an organ-stop.

Recte et retro. [Per recte et retro.]

Redita (*I.*) A return. A repeat.

Redondillas (*S.*) Roundelays.

Redowa. } A Bohemian dance, origin-
Redowak. } ally in $\frac{2}{4}$ and $\frac{3}{4}$ time
Redowazka. } alternately.

Reed. A thin strip of metal or cane set in vibration by a current of air; the vibrations so caused produce a musical sound. Reeds are of two kinds, *striking* and *free*. The *striking* reed is that commonly used in an organ; the *free reed* in a harmonium. In horns or trumpets, the lips perform the function of the reed.

— instruments of an orchestra. Oboes, clarinets, and bassoons, with others of their class.

— stops. In an organ, those stops which have reed-pipes.

Reel (*old E.*) A lively rustic dance, popularly supposed to be Scotch, but probably of Scandinavian origin.

Refrain. Burden. Chorus.]

Regals. } These terms seem to be sy-
Rigals. } nonymous with "Portative
Rigoles. } organs." Regals had generally only one row of pipes, and were probably used to support the treble voices.

Régales de bois (*F.*) [Claquebois.]

Register. An organ-stop. (1) In a limited sense "the handle on which is written the name of the stop." (2) In a general sense a stop or "the pipes belonging to, and acted upon by, one slider."

— of organ. A frame through which long trackers pass.

— of voice. (1) Class; as *soprano*, &c. (2) Portion; as, *head*, *chest*, &c. (3) Compass; as, *high*, *low*, *extensive*, &c.

Règle de l'octave (*F.*) [Rule of the octave.]

Regular fugue. A *strict*, as opposed to a *free* fugue, or one in which the laws are not strictly obeyed.

— motion. Similar motion.

Regulation. Of a keyed instrument, the adjustment of the touch.

Rehearsal. A general practice before a performance.

Relative chord. A common chord made up of notes taken from the scale.

— *key*. A key whose tonic chord is a relative chord; that is a key whose first third, and fifth degrees form a common chord made up of notes of the key to which it is related.

Religiosamente } (*I.*) In a religious or
Reigioso } devotional manner.

Remplissage (*F.*) A filling-up; inter-mediate part.

Renversement (*F.*) Inversion.

Renvoi (*F.*) A repeat.

Répétition (*F.*) A rehearsal.

Repetizione (*I.*) Repetition; as *senza repetizione*, without repeating.

Replica (*I.*) Repetition; as *senza replica*, without repeating; *con replica*, with repetition.

Replicato (*I.*) Repeated.

Reply. The answer in a fugue, the subject being called *principal*.

Réponse (*F.*) The answer in a fugue.

Reprise (*F.*) (1) Burden of a song. (2) *Reprise d'un opéra*, the reproduction of an opera. (3) A repeat. (4) The second appearance of the principal themes in a movement in sonata form.

Research. An extemporaneous performance on the organ or pianoforte in which the leading themes or subjects in the piece to which it serves as prelude are suggested and employed.

Resin. A prepared gum used to roughen the hair of a bow, and so enable it to "grip" the strings.

Resolution. The moving of a discordant note to another which produces a satisfactory effect.

Resonance-body. } The hollow part
Resonance-box. } of a stringed in-
Resonanzboden (*G.*) } strument which reinforces the sound of the vibrating strings.

Respiro (*I.*) A semiquaver rest; a breath.

Response. The answer to a versicle in the Church service. Marked thus, R/

Rests. Signs enjoining the silence of a performer for a given length of time.

Resultant tones. The secondary sounds heard when two notes are sounded together.

Retardation. (1) A gradual slackening of pace. (2) The holding on of a concordant note into the succeeding chord in such a manner that it becomes a discord which is resolved upwards.

Retrogrado (*I.*) } *Motus retrogradus*
Retrogradus (*L.*) } reading music backwards; *imitatio retrograda*, imitation *per recte et retro*; *contrapunctus retrogradus*, counterpoint *per recte et retro*

Retto (*I.*) Direct; as *moto retto*, direct or similar motion.

Reveil (*old E.*) } Music which wakens
Réveil (*F.*) } from sleep. A signal
Revelly (*old E.*) } given by drum to soldiers at dawn.

Reverse motion or movement. Movement by inversion of intervals.

Rhapsodie (*G.*) } A composition of irregular form, and in the style of an improvisation.
Rhapsody. }

Rhythm. The arrangement of musical phrases or sentences in regular metrical form, as regards accent and quantity.

Rhythmopœia (*Gk.*) The due arrangement of *arsis* and *thesis* in metre.

Ribattitura } (*I.*) A beat (*w*) or passing
Ribattuta } note.

Ricercari (*I.*) (1) Difficult passages or flourishes. (2) Exercises.

Ricercata (*I.*) (1) A sort of fantasia or toccata. (2) *Fuga ricercata*, a fugue containing nothing but various treatments of the subject. A fugue without episodes.

Ridotto (*I.*) Reduced; arranged from a full score.

Riduzione (*I.*) Arrangement

Rifacimento (*I.*) A reconstruction or restoration of a work.

Rifiorimenti (*I.*) Extemporaneous embellishments.

Rigabello (*I.*) } [Regals.]
Rigabellum (*L.*) }

Rigadoon. } An old lively dance per-
Rigaudon (*F.*) } formed by a man and a woman, as the jig is danced in some places.

Rigols. [Regals.]

Rigore (*I.*) Strictness; as *al rigore di tempo*, in strict time; *con rigore*, with exactness.

Rigorouso (*I.*) Strictly; with exactness.

Rikk. A small tambourine of modern Egypt.

Rilasciando (*I.*) Relaxing the time.

Rilch. }
Rilka. } A Russian lute.

Rinforzando } (*I.*) Reinforcing, or strengthening the power and
Rinforzare } emphasis of a musical sentence.
Rinforzato }

Ringelpauke (*G.*) A sistrum having rings on bars, which rattled when shaken.

Ringeltanz (*G.*) A circular dance.

Ripienist. A performer who only assists in the *ripieno* parts.

Ripieno (*I.*) (1) An additional or *filling-up* part. Any part which is only occasionally required for the purpose of adding to the force of a *tutti*, is said to be *ripieno*. (2) A mixture-stop on Italian organs; as *ripieno di due, tre, quattro, cinque, &c.*, a mixture-stop of two, three, four, five ranks, &c.

Riposatamento } (*I.*) Reposefully
Riposato }

Riposo, con (*I.*) With repose.

Ripresa (*I.*) (1) A reprise or burden (2) A repeat.

Risentito (*I.*) With expressive energy.

Risolutamente }
Risoluto } (*I.*) With resolution.

Risoluzione, con }

Risolutissimo (*I.*) Very resolutely.

Risonanza (*I.*) Resonance.

Risposta (*I.*) A reply or answer to a fugue-subject.

Ristretto (*I.*) The *stretto* in a fugue.

Risvegliare (*I.*) To rouse up, awaken, reanimate.

Risvegliato (*I.*) In an animated manner.

Ritardando } (*I.*) With gradually increas-
Ritardare } ing slowness of pace.

Ritardato }

Ritardo (*I.*) [Retardation.]

Ritenendo }
Ritenente } (*I.*) Holding back the pace

Ritenuto }

Ritmo di tre battute (*I.*) In the rhythm of three beats, or triple measure.

Ritornando al tempo 1^{mo}. (*I.*) Returning to the original time.

Ritornello. An interlude; a short symphony played before or after, or between the parts of, an air or other composition.

Riverso. [Rovescio.]

Rivolgimento (*I.*) The inversion or transposition of the parts in double counterpoint.

Rivoltato (*I.*) Inverted or transposed as in double counterpoint.

Rivolto (*I.*) [Rivolgimento.]

Robusto (*I.*) Robust, strong, powerful. *Tenore robusto*, a tenor voice of powerful tone.

Roccoco } (*I.*) Old-fashioned, queer.

Rococo }

Rock harmonicon. An instrument the sounds of which are produced by striking graduated lengths of rock-crystal with a hammer.

Rohr (*G.*) A reed.

Rohrflöte (*G.*) Reed-flute; an organ-stop consisting of closed pipes.

Rohrwerk (*G.*) Reed-work, the collective name of the stops consisting of reed-pipes.

Rôle (*F.*) The part in a drama assigned to an actor.

Roll. } The rapid beating of a
Rollando (*I.*) } drum or tambourine so
Rollo (*I.*) } as to make the sound as far as possible *continuous*.

Rolle (*G.*) A *run*, a group or series of groups of short notes.

Romance (*F., S.*) } Any simple rhythmic

Romanza (*I.*) } cal melody which
Romaunt (*old E.*) } is suggestive of a romance or love-story.

- Romanesca** (*I.*) An Italian dance; a galliard.
- Romanesque** (*F.*) A galliard.
- Roman-strings.** Fiddle-strings made in Italy, hence called *Roman*.
- Romantique** (*F.*) In the style of a *Romanzesco* (*I.*) mance; imaginatively.
- Romera.** A Turkish dance.
- Römischer Gesang** (*G.*) Catholic Plain-song. Not correctly called *Roman*, because common to the whole Church.
- Ronda** (*I.*) A round.
- Ronde** (*F.*) The round note, *i.e.*, a *semi-breve*.
- Rondeau** (*F.*) [Rondo.]
- Rondiletta**
- Rondinetta**
- Rondino**
- Rondoletta**
- Rondo** (*I.*) A composition generally in two parts, with the principal subject often repeated.
- Root**, called also fundamental note, generator, and ground-note. (1) A note which, besides its own sound, gives over-tones or harmonics. (2) A note on which a chord is built up.
- Rosalia** (*I.*) The repetition of a phrase or passage raising the pitch one note at each repetition.
- Rota** (*L.*) A round; anything with frequent repeats, as, for instance, a hymn-tune.
- Rote** (*old E.*) [Hurdy-gurdy.]
- Rotondo** (*I.*) Round or full, with reference to quality of tone.
- Rotruenges.** Roundelays of the minstrels.
- Rotulæ** (*L.*) Literally, Little rounds. A term applied to Christmas songs or carols.
- Roulade** (*F.*) An embellishment; a flourish; ornamental passage of runs.
- Round.** A composition in which several voices starting at stated distances of time from each other sing each the same music, the combination of all the parts producing correct harmony.
- Round O.** A rondo.
- Roundel.** A rustic song; a dance in which all joined hands in a ring.
- Roundelay.** (1) A poem, certain lines of which are repeated at intervals. (2) The tune to which a roundelay was sung.
- Rovesciamento** (*I.*) By inversion; the **Rovescio** } contrary motion between two parts.
- Ruana.** A Hindoo instrument of the violin class.
- Rubato** (*I.*) Literally, Stolen or robbed. *Tempo rubato* represents the alteration made in the time when some notes are held for more and others for less than their strict duration.
- Rückfall** (*G.*) A backfall, a kind of grace note.
- Rückpositiv** (*G.*) A back choir organ, *i.e.*, a choir organ which is behind the player.
- Rückung** (*G.*) Syncopation.
- Ruhepunkt** } (*G.*) A point of rest, *i.e.*,
- Ruhezeichen** } a pause.
- Ruhig** (*G.*) Quiet, tranquil, calm.
- Ruhig gehend** (*G.*) Gently moving. *Andante moderato*.
- Rule** (*old E.*) A line of the stave.
- of the octave. A system of adding harmonies to the diatonic scale, using it as the lowest part.
- Rullante** (*I.*) Rolling; as *tamburo rullante*, the small military drum, the side-drum.
- Run.** A rapid succession of notes; in vocal music usually sung to one syllable.
- Running.** The improper sounding of an organ pipe or pipes from a defect in the soundboard, or other causes.
- Ruolo** (*I.*) Literally, A roll. According to some an Italian dance, a waltz.
- Russian horn-band.** A band of players whose instruments are so designed that each produces a single note only. For the performance of a simple theme at least twenty horns are required. The invention of this horn music is assigned to J. A. Maresch, a Bohemian.
- Rusticano** } (*I.*) In a simple, rustic
- Rustico** } manner.
- Rutscher** (*G.*) Literally, The slider. The galopade.
- Ruvidamente** (*I.*) Roughly, coarsely
- Ruvido** (*I.*) Rough.
- Rymour** (*old E.*) A bard or minstrel.

S.

Sabeca. One of the musical instruments mentioned in the Bible; a species of harp.

Saccade (*F.*) Strong pressure of a violin bow against the strings, which enables the player to produce three or four notes simultaneously.

Sackbut. (1) One of the Babylonian musical instruments mentioned in the Bible, a kind of harp. (2) The old English sackbut or sagbut was a bass trumpet, with a slide like the trombone.

Sackpfeife (*G.*) [Bagpipe.]

Sacring bell. } A small bell which is rung in
Saints' bell. } order to mark the progress
Sanctus bell } of the office of the Mass.
Sacrist. An officer in a cathedral who
copies music for the choir, and takes
care of the books.
Saite (G.) A string.
Saitenhalter (G.) [Tail-piece.]
Salamanie. An oriental flute.
Salcional. } An organ-stop of soft and deli-
Salicet. } cate quality, generally placed
Salicional } in the choir organ, but some-
Solcionell } times in the swell, in either
case taking the place of the dulciana, to
which it bears a strong resemblance.
Salpinx. An ancient Greek trumpet.
Saltando (I.) Jumping. In violin mu-
sic, "with a dancing bow."
Saltarello (I.) (1) A dance in triple
time similar to the siciliano and forlana
of Italy and the jig of England. (2) A
harpichord jack.
Salto (I.) (1) A dance in which there is
much leaping and skipping. (2) A leap
or skip from one note to another beyond
the octave. (3) Counterpoint in which
the part added moves in skips.
Sambucistria (L.) A player on the
sambuka.
Sambuka (Gk.) A term applied to the
lyre, the dulcimer, the triangular harp
or trigon, and the large Asiatic harp,
but chiefly to the last-named instrument.
Sampogna (I.) [Bagpipe.]
Sancho. A negro instrument of the
guitar species.
Sanft (G.) Soft. *Mit sanften Stimmen*,
with soft stops.
Sans (F.) Without; as *sans pédales*,
without the pedals.
Santoral (S.) Church choir-book.
Saquebute (F.) [Sackbut.]
Saraband. } A Spanish dance of
Sarabanda (I.) } Moorish origin, for a
Sarabande (F.) } single performer, ac-
companied with castanets. The tune
is in $\frac{3}{4}$ time, but slow and stately,
and with a strong accent on the second
beat in the bar
Sartarella, or Sartarello (I.) A quick
Neapolitan dance in $\frac{3}{8}$ time, somewhat
like the tarantella.
Sattel (G.) The nut of a violin, &c.
Satz (G.) A theme, a subject, a com-
position, a piece, a movement.
Saun. The Burmese harp.
Saut (F.) [Salto.]
Sautereau (F.) The old name for the
jack of a spinet.
Sauterie (old E.) A dulcimer.
Sautillé (F.) Springing bow; in violin
music indicated by dots over the notes.
Sax-horns Cylinder horns invented by
Antoine Sax. They have three, four,

or five cylinders, so that each horn is
capable of playing all the notes of its
scale. A sax-horn band comprises seven
instruments—a small high horn, a
soprano, an alto, a tenor, a baritone, a
bass, and a double-bass.

Saxophones. Brass wind instruments,
the invention of M. Sax. They are
played with a single reed and a clarinet
mouthpiece. The quality of tone is
soft, yet telling and expressive. They
are six in number—the high, soprano,
alto, tenor, baritone, and bass.

Saxtrombaa. Brass cylinder wind in-
struments with wide mouthpieces, of
a shrill and piercing tone, a combina-
tion of the trumpet and the bugle
quality. The complete set is six, divided
as the saxophones.

Saxtuba. Deep-toned brass bass-instru-
ments, of similar character to the sax-
trombas.

Saynetes (S.) Musical interludes per-
formed in the Spanish drama.

Sbalzo (I.) A leap, a skip.

Sbarra (I.) A bar. *Sbarra doppia*
double bar.

Scagnello (I.) The bridge of a stringed
instrument.

Scala (I.) A scale or gamut.

Scale. The graduated series of sounds
into which the octave is divided.

Scemando (I.) An equivalent to *diminu-
endo*, gradually decreasing in power.

Scena (I.) (1) A scene. (2) A solo for
a single voice, in which various dramatic
emotions are displayed.

— *d'entrata (I.)* } The first scene al-
Scène d'entrée (F.) } lotted to a vo-
calist in an opera.

Scenario (I.) The plot or main incidents
of an opera or drama.

Scenici (L.) Games instituted, accord-
ing to Livy, B.C. 364. They were the
germ of the Roman play.

Schäferlied } (G.) A pastoral.
Schäferspiel }

Schalkhaft (G.) Roguishly, playfully.

Schallbecken (G.) Literally, Sound-cups.
Cymbals.

Schallhorn } (G.) Bell of a horn, cornet,
Schallstück } trumpet, &c.

Schalmey. [Chalumeau.]

Scharf (G.) Literally, Sharp. A mix-
ture-stop of an organ, formed of a com-
bination of acute harmonics.

Scharf betont (G.) With emphasis.

Scherz (G.) Drollery, fun.

Scherzandissimo } (I.) (1) Playful, lively,
Scherzando } jokingly, merry.
Scherzante } (2) A movement
Scherzevole } of a lively and droll
Scherzevolmente } character.
Scherzoso }

Scherzend (G.) Lively, playful.
Scherzhaft (G.) Droll, funny.
Scherzo (I.) A term meaning literally a *jest*, applied to a movement in a sonata or symphony of a sportive playful character.
Schiettamente (I.) Pure, simple, neat.
Schiettezza, con (I.) Simply, neatly.
Schietto (I.) Pure, neat.
Schisma (Gk.) The small interval between a natural perfect fifth and the fifth of equal temperament.
Schlag (G.) A stroke or beat, (1) of time, (2) of a vibrating reed, (3) of an instrument of percussion.
Schlagfeder (G.) [Plectrum.]
Schleifbogen } (G.) Literally, Slide-
Schleifzeichen } bow. A slur; the sign (—)
Schleifen (G.) To slide; to glide.
Schleifer (G.) Slurred note; a grace.
Schleppend (G.) Dragging; as *nicht schleppend*, not dragging the time.
Schlummerlied (G.) A slumber-song.
Schluss (G.) The conclusion; finale.
Schlusschor (G.) Final chorus.
Schlüssel (G.) A clef.
Schlussfall (G.) A cadence.
Schlussreim (G.) The burden or refrain of a song.
Schlussstück (G.) Finale.
Schlusszeichen (G.) Double bar.
Schmachtend (G.) Languishing.
Schmeichelnd (G.) Flattering, caressing, coaxing.
Schmelzend (G.) Literally, Melting away. Dying away; diminishing.
Schmerz (G.) Grief.
Schmerzhaft (G.) Sorrowful, dolorous.
Schmerzvoll (G.) In a doleful manner; sadly.
Schnabel (G.) The mouthpiece of the clarinet, flûte-à-bec, and instruments blown in like manner.
Schnarrpfeifen } (G.) Reed pipes or stops
Schnarrwerk } in an organ.
Schnell (G.) Quick. *Mässig schnell*, moderately quick; *schnell und beweglich*, quick and with emotion.
Schneller (G.) Quicker. *Nach und nach schneller*, quicker and quicker.
Schneller or Schnelzer (G.) A trill.
Schnelleres tempo (G.) In quicker time.
Schnellwalzer (G.) A quick valse.
School. (1) A method or system of teaching; as Rink's *organ school*, Crivelli's *vocal school*, Spohr's *violin school*, &c. (2) Style; as the *madrigal school*, *ecclesiastical school*, *operatic school*, &c. (3) The manner or characteristics of a composer or performer; as Handel's *school*, Rossini's *school*. (4) A group of composers whose works mark an epoch in the history of music; as the

Venetian school, the *Neapolitan school*, &c.
Schottische (G.) Literally, The Scotch dance. A slow dance of modern introduction, written in $\frac{3}{4}$ time.
Schreibart (G.) Style.
Schrittmässig (G.) Slowly; *andante*.
Schultergeige (G.) The shoulder-fiddle, or common violin, as opposed to the *viola da gamba*, the viol played between the legs.
Schusterfleck (G.) A facetious name for a rosalia, *q.v.*
Schwach (G.) Weak, feeble, soft; *piano*.
Schwächer werdend (G.) Softer by degrees.
Schwärmer (G.) *Bombo*. An old name given to four or more notes repeated rapidly on the same degree of the scale.
Schweigezeichen (G.) A rest.
Schweinskopf (G.) Literally, Pig's head. A name given to grand pianofortes because of their outline, as viewed from the side of the instrument.
Schweizerflöte } (G.) The name given
Schweizerpfeife } in Germany to the old *flauto traverso* or *Querpfeife*.
Schweller (G.) The swell organ.
Schweremüthig (G.) Sad; pensive.
Schwindend (G.) Dying away.
Schwingungen (G.) Vibrations.
Scioltamente } (I.) Freely; with agil-
Scioltrezza, con } ity; easily. *Fuga*
Sciolto } *sciolta*, a free fugue.
Scolia. Short festive songs of the Greeks.
Scordato (I.) Out of tune.
Scordatura (I.) The mistuning of an instrument. When a violinist alters the *accordatura* of his instrument for a special purpose, he is sometimes said to make a *scordatura*.
Score. A copy of a musical work in which all the component parts are shown either fully or in a compressed form. Printers of music use the word score to denote any lines (two or more) united by one *brace*.
Scorrendo (I.) Gliding from one sound to another. [Glissando.]
Scorrevole (I.) Running, flowing, gliding
Scotch scale. [Pentatonic scale.]
Scotch snap. A peculiarity of the comparatively modern Scotch melodies in which a short note precedes a long one:



It is the characteristic of strathspey tunes. Reels and jigs are distinguished from the strathspey by the absence of the snap.

Scozzese (I.) Scotch; as *alla Scozzese*, in the Scotch style.

Scriva (*I.*) Written *Si scriva*, as written.
Sdegno, **con** } (*I.*) Scornfully; dis-
Sdegnosamente } dainfully.
Sdegnoso }
Sdruciolando (*I.*) Sliding.
Sdruciolare (*I.*) To slide, by pressing
 down the keys of a pianoforte in rapid
 succession and lightly with the finger
 nails *Glissando*.
Se (*I.*) As, if, &c.; *se bisogno*, if required.
 — **piace** (*I.*) At will; as it pleases
 the performer.
Sec (*F.*) } Dry, unadorned, plain; as
Secco (*I.*) } *recitativo secco*, plain reci-
 tative, that is, without band accompani-
 ments. [A table *sec*.]
Seccarara (*I.*) A Neapolitan dance.
Sechssachteltakt (*G.*) Six-eight time.
Sechssaitig (*G.*) Six-stringed.
Sechstheilig (*G.*) In six parts.
Sechsvierteltakt (*G.*) Six-four time.
Sechszehnfüssig (*G.*) Of 16 ft.; the
 unison pitch of the pedal organ.
Sechszehnthelnote (*G.*) A semiquaver;
 the sixteenth part of a semibreve.
Second, chord of the. An old abbrevi-
 ation of the chord $\frac{2}{2}$.
Secondo (*I.*) Second; as *violino secondo*,
 second violin; *seconda parte*, the second
 part; *seconda volta*, the second time.
Sectio canonis (*L.*) A division of a
 string or monochord formed by a
 movable bridge or frets. A harmonic.
Secundakkord (*G.*) [Second, chord of
 the.]
Seele, **mit** (*G.*) With soul, with feeling.
Segno (*I.*) The sign X . [Al *segno*.]
Segue (*I.*) Follows, succeeds, comes
 after; as *segue il coro*, the chorus
 follows; *segue l'aria*, the aria follows.
Seguendo (*I.*) Following; as *attacca*
Seguente } *subito il seguente*, begin
 the following at once.
Seguenza (*I.*) A sequence.
Seguidilla (*S.*) A lively Spanish dance,
 similar to the country-dance; the tune
 is in $\frac{3}{4}$ or $\frac{3}{8}$ time.
Seguite (*I.*) [Segue.]
Sehnlich } (*G.*) Ardently, with pas-
Sehnsüchtig } sion.
Sehnsucht (*G.*) Ardour, desire, fervour,
 longing.
Sehr (*G.*) Very, much, extremely; as
sehr lebhaft, very lively; *sehr langsam*,
 very slow; *sehr zart*, very soft.
Sehr anwachsend (*G.*) Greatly in-
 creasing. *Crescendo molto*.
Sehr bewegt (*G.*) Very lively.
Sehr frisch (*G.*) Very lively.
Sehr gemässigt (*G.*) Rather slow. *Molto*
moderato.
Sehr markirt (*G.*) Strongly accentuated,
Ben marcato.

Sei (*I.*) Six; as *sei stromenti*, six instru-
 ments
Seitenbewegung (*G.*) Oblique motion.
Seizième de soupir (*F.*) A semidemi-
 semiquaver rest.
Semibreve. Half a breve; the whole
 note O , equal to two minims.
Semichorus. A direction that the pas-
 sage so marked is to be sung by half the
 chorus, or a selected portion of it.
Semicroma. A semiquaver.
Semidemisemiquaver. A half demisemi-
 quaver, the sixty-fourth part of a semi-
 breve.
Semi-diapason (*L.*) An imperfect octave.
Octava deficiens.
Semi-diapente (*L.*) An imperfect or
 diminished fifth. *Quinta deficiens*.
Semi-diatessaron (*L.*) An imperfect
 or diminished fourth. *Quarta de-*
ficiens.
Semi-ditonus (*L.*) A minor third.
Semi-ditonus cum diapente. A minor
 seventh.
Semifusa (*L.*) A semiquaver.
Semiminima (*L.*) A crotchet.
Semiquaver. The sixteenth part of a
 semibreve.
 — **rest**. The sign Z representing
 silence for the length of a semiquaver.
Semisusprium (*L.*) A quaver rest.
Semitone. A half-tone, or an approxi-
 mate half of a tone.
Semitonium (*L.*) A semitone. *Semi-*
tonium modi, the leading-note, sensible,
 master-note, or major seventh called
 also *subsemitonium modi*.
Semituono (*I.*) A semitone.
Semplice (*I.*) Pure, plain, simple, un-
 adorned.
Semplicemente (*I.*) Purely, plainly,
 simply, without ornament.
Semplicità, **con** (*I.*) With simplicity, un-
 affectedly.
Sempre (*I.*) Always, ever, continually;
 as *sempre forte*, loud throughout;
sempre legato, smooth throughout;
sempre piano, always soft; *sempre più*
affrettando il tempo, continually hasten-
 ing the time; *sempre più forte*, continu-
 ally increasing in loudness; *sempre*
ritardando, continually slackening the
 time; *sempre staccato*, staccato through-
 out.
Sennet. } (1) In old plays, the sounding
Signet. } of a note seven times. (2) A
Synet. } flourish on a trumpet or other
Synnet. } tube instrument.
Sensibile (*I.*) Expressive.
Sensibilità (*I.*) Sensibility, feeling.
Sensible (*F.*) The leading-note of a scale;
 the major seventh, *note sensible*.
Sentence. A short musical passage or
 phrase.

Sentie (F.) Expressed. *Mélodie bien sentie*, the melody well expressed or marked.

Sentimentale } (I.) With feeling.
Sentimento, con }

Senza (I.) Without; as *senza accompagnamento*, without accompaniment; *senza bassi*, without the basses; *senza fiori*, without ornaments, plainly, simply; *senza interruzione*, without interruption, go on without stopping; *senza oboe*, without the oboe; *senza organo*, without organ; *senza ornamenti*, without embellishments or ornaments; *senza pedale*, without the pedal; *senza ripetizione*, *senza replica*, without repetition; *senza rigore*, not in strict time; *senza ritardare* without retarding the time; *senza sordini*, without the dampers, in pianoforte-playing; *senza sordino*, without the mute of a violin; *senza stromenti*, without instruments; *senza tempo*, without time, in no definite or exactly marked time.

Separation. An old name for a grace or passing note.

Septet. } (I) A composition for
Septetto (I.) } seven voices or instru-
Septuor (F.) } ments. (2) A piece in
 seven parts.

Septième (F.) } The interval of a seventh.
Septime (G.) }

Septimenakkord (G.) The chord of the seventh.

Septimole. A group of seven notes to be played in the time of four or six.

Sequence. The recurrence of a harmonic progression or melodic figure at a different pitch or in a different key to that in which it was first given. (2) *Prosa*.

Seraphine. An instrument having free reeds of a coarse tone; superseded by the harmonium.

Serenade. (1) Originally a composition for use in the open air at night, generally of a quiet, soothing character. The term in its Italian form, *serenata*, was applied to a cantata having a pastoral subject. (2) A work of large proportions in the form, to some extent, of a symphony.

Sereno (I.) Calm, serene, tranquil.

Seria (I.) Serious, grave, tragic; as *opera seria*, a tragic opera.

Serietà, con (I.) In a grave, serious manner.

Serinette (F.) A bird organ.

Serio } (I.) In a serious, thoughtful
Serioso } manner

Serpent. } A bass instrument of a
Serpente (I.) } powerful character. It is

of wood, twisted into a curved form, and covered with leather, with a mouth-piece like a horn or trombone, and keys for producing the notes.

Serpentono (I.) [Serpent.]

Serrata (I.) A concluding performance Service. A musical setting of those portions of the offices which are sung by the choir, such as the Canticles, Sanctus, Gloria in excelsis, &c.

Sesquialtera. (1) Numbers in the proportion 3:2. (2) An organ-stop consisting of several ranks of pipes.

Sesta } (I.) A sixth.
Sesto }

Sestet. } A composition for six voices
Sestetto (I.) } or instruments.

Settima } (I.) The interval of a seventh.
Settimo }

Settimino (I.) A composition for seven performers.

Seventh. An interval of seven diatonic degrees.

—, chords of the. Chords which contain an interval of a seventh as the highest numerical discord from their ground-note.

Severamente } (I.) Severely, strictly,
Severo } exactly.

Severità (I.) Severity, strictness, exactness.

Sesquialtera (L.) [Sesquialtera.]

Sext (G.) (1) A sixth. (2) The name of an organ-stop of two ranks, having the interval of a sixth between them, namely, a twelfth and tierce.

Sextet. } [Sestet.]
Sextetto. }

Sextolet or Sextuplet. A double triplet, six notes to be performed in the time of four.

Sextuor (F.) A composition in six parts. **Sforzando** } (I.) Forced; a note or
Sforzato } notes pointed out by the
 sign *sf.* are to be strongly emphasised.

Sforzato piano (I.) A sudden forte followed by a *diminuendo* or *piano*. Indicated by the signs *sfp.*, *sfx. p.*, or >

Sfuggito (I.) Avoided, shunned; as *cadenza sfuggita*, an interrupted cadence.

Sfumate (I.) Exhaling, exhausting the breath.

Shading of pipes. The placing of anything so near the top of an organ-pipe as to affect the vibrating column of air which it contains.

Shake. An ornament produced by the rapid alternations of two notes, either a tone or semitone apart, marked thus *tr.*

Sharp. (1) The sign \sharp which raises a note one semitone above the normal or natural pitch. (2) An augmented interval is said to be *sharp*. (3) Out of tune, by being higher in pitch than is just. (4) Shrill or acute, as *sharp mixture*, an organ-stop.

Shawm, [Chalumeau.]

Shift. A change of the position of the hand in violin-playing, by which the first finger of the player has to temporarily become the nut. The old so-called shifts are now named *positions*, numbered uniformly from the position of the first finger on the first string.

Shophar. A Hebrew trumpet.

Short octaves. A name given to the lowest sounds in old organs, in which, to avoid expense, some of the large pipes were omitted.

— score. Music with more than one part written in each line; four parts compressed in two lines.

Si. The name of the seventh degree of the scale of Do; the note B.

— bémol (F.) The note B \flat

— dièse (F.) The note B \sharp

— leva il sordino (I.) A direction that the mute (*sordino*) is to be taken off.

— piace (I.) At pleasure; *ad libitum*.

— replica (I.) To be repeated.

— scriva (I.) As written, without impromptu embellishment or alteration.

— segue (I.) As follows; go on.

— tace (I.) Be silent.

— volta (I.) Turn over.

Siciliana } (I.) A graceful dance of the
Siciliano } Sicilian peasantry, set to a melody in $\frac{3}{8}$ or $1\frac{2}{8}$ time, of a simple pastoral character.

Side-drum. A small military drum suspended at the side of the player.

Siebenklang (G.) (1) A chord of the seventh. (2) A heptachord or scale of seven notes.

Siebenpfeife des Pan. [Pan's pipes.]

Siegeslied (G.) A song of triumph.

Segue. [Segue.]

Siffôte (G.) Whistle-flute; an organ-stop of 1-ft. pitch.

Signalist (G.) A military trumpet-player.

Signatur (G.) } The signs placed at the
Signature. } commencement of a piece of music. There are two kinds, the time-signature and the key-signature.

Signe (F.) The sign 'X'. [Segno.]

Seguidilla. [Seguidilla.]

Silence (F.) } A rest.

Silenzio (I.) }

Silhouettes (F.) Sketches; recollections.

Silver strings. The covered strings used on violins, guitars, &c.

Similar motion. [Motion.]

Simile (I.) Like; in the same manner.

Simpla (low L.) *Semiminima*. A crotchet.

Simple. (1) Not florid; as *simple counterpoint*. (2) Not developed; as *simple imitation*. (3) Not exceeding an octave; as *simple interval*. (4) Containing only

one group of notes; as *simple measure*, *simple time*. (5) Without valves or pistons; as a *simple tube*. (6) That which cannot be resolved into constituents; as a *simple tone*.

Sin' al fine (I.) To the end.

Sincope (I.) Syncopation.

Sinfonia (I.) [Symphony.]

Singbar im Vortrag (G.) In a singing manner.

Singend (G.) [Cantabile.]

Singetänze (G.) Song-dances; ballads.

Singbiozzando (I.) In a sobbing style.

Singhiozzo (I.) A sob; sobbing.

Single chant. [Chant.]

— fugue. A composition in which only one subject is employed. [Fugue.]

— relish. An old ornament in music.

Singspiel (G.) [Opera.]

Singstimme (G.) A vocal part.

Sinistra (I.) The left hand.

Sinkapace. [Paspy.]

Sino (I.) To, as far as, until.

Siren or Sirene. An acoustical instrument which shows the number of vibrations corresponding to a note of any given pitch.

Sister (G.) An old German guitar having seven gut-strings.

Sistro (I.) A triangle.

Sistrum (Gk.) A rattle used by the ancient Egyptians, the Greeks, and Romans. It is not improbable sistrums were known also to the Hebrews. Its common form was that of a handle surmounted by a loop of metal, having cross-bars on which rings were sometimes placed.

Sitar. A Hindoo instrument of the guitar kind.

Sitole. [Citole.]

Six pour quatre (F.) A sextuplet, *q.v.*

Sixième (F.) The interval of a sixth.

Sixte (F.) The interval of a sixth.

Sixteen feet. The length of the open pipe which gives the unison of the pedal organ and the double of the manuals.

Sixteenth note. A semiquaver, the sixteenth part of a semibreve.

Sixth. An interval of six diatonic degrees.

—, chord of the. The first inversion of the common chord; it consists of a note with its third and sixth.

—, Neapolitan. [Neapolitan sixth.]

Skip. A movement from any one note to another which is at a greater interval than one degree.

Skizzen (G.) Sketches; short pieces not in any prescribed form.

Slancio, con (I.) With impetuosity.

Slargando } (I.) Widening; opening
Slargandosi } extending. Used as an
Slargato } equivalent for *rallentando*.

Slentando (*I.*) Slackening the time; becoming slower by degrees.

Slide. (1) An arrangement in the trumpet and trombone by means of which the tube can be lengthened. (2) To slide is to pass from one note to another, without any cessation of sound or distinction between the intervals. (3) A slider of an organ.

Sliding relish. A grace in old harpsichord music.

Slur. A curved line placed over notes directing that they are to be played or sung *legato*.

Small octave. The name given by the Germans to the notes between Tenor C and middle c; so called because represented by a small letter (*italic*), the octave below this being represented by capitals. [Pitch.]

Smania (*I.*) Fury, rage.

Smaniante } (*I.*) Furious, frantic, with
Smaniare } rage.
Smanioso }

Smanicare (*I.*) To shift. [Shift]

Sminuendo } (*I.*) Diminishing; decreas-
Sminuito } ing gradually; lessening
Smorendo } the time and tone.

Smorfioso (*I.*) Affected; coquettish.

Smorzando } (*I.*) Gradually fading away.
Smorzato }

Snap. [Scotch snap.]

Snare-drum. [Drum.]

Soave } (*I.*) Agreeably, delicately,
Soavemente } gently, softly, sweetly.

Sobb. An old word for *damping* in lute playing.

oggetto (*I.*) Subject, theme, motive, proposition of a fugue.

Sol. The note G.

— **bémol** (*F.*) The note G flat.

— **dièse** (*F.*) The note G sharp.

Solenne } (*I.*) Solemnly.
Solennemente }

Solennel, le (*F.*) Solemn.

Solennità (*I.*) Solemnity, pomp.

Sol-fa (*I.*) A general name for the notes in music.

Sol-faing. } A vocal exercise in which
Solfège (*F.*) } the notes are called by

Solfeggi (*I. pl.*) } the several names Do,

Solfeggio (*I.*) } Re, Mi, Fa, Sol, La, Si.

Solfeggiamenti (*I.*) Solfeggi.

Solfeggiare (*I.*) To practise solfeggi.

Solist. [Soloist.]

Solito (*I.*) Usual, used, accustomed; in the ordinary manner.

Sollecito (*I.*) Careful; a word directing a careful and attentive manner of performance.

Solmisare (*I.*) }
Solmisiren (*G.*) } To sol-fa. [Sol-faing.]
Solmizare (*I.*) }

Solmisation [Sol-faing.]

Solo (*I.*) Alone. *Soprano solo*, the soprano alone; *voci soli*, voices alone; *soli*, one to each part.

— **pitch.** The tuning of an instrument a little higher than the ordinary pitch in order to obtain brilliancy of tone.

Soloist. One who sings or performs alone, with or without the aid of accompaniment.

Solospieler (*G.*) A solo player.

Solistimme (*G.*) A solo part.

Sonabile } (*I.*) Sounding, resonant.
Sonante }

Sonare (*I.*) To sound; to play upon.

— **alla mente.** To play extempore.

— **il violino.** To play upon the violin.

Sonata. A composition consisting of three or four movements, generally for a solo instrument, and in symphonic form.

— **da camera.** A chamber sonata; a secular piece.

— **da chiesa** (*I.*) A Church sonata; an organ sonata.

Sonate (*F.*) [Sonata.]

Sonatina (*I.*) } A short sonata; one in

Sonatine (*F.*) } which the subjects are not developed at length.

Sonatore (*I.*) An instrumental performer

Sonevole (*I.*) Sonorous, sounding, resonant.

Song. (1) A short poem intended for music. (2) A musical setting of a short poem or portion of prose. (3) The second subject of a sonata is sometimes called the "song-theme."

Song-men. [Vicars Choral.]

Sonometer. An instrument for measuring the vibrations of sounds.

Sonoramente (*I.*) Sonorously.

Sonore (*F.*) } Sonorous, resonant, har-

Sonoro (*I.*) } monious.

Sonorità (*I.*) Harmony, resonance, sonorousness.

Sonorophone. A metal wind instrument of the bombardon class.

Sons (*F.*) The name given by the Provençal poets to their lyrical productions.

Sons étouffés (*F.*) Stified, veiled, or muffled tones; sounds produced by a muted instrument.

— **harmoniques** (*F.*) Harmonic tones or sounds.

— **pleins** (*F.*) Full tones; applied to the production of full round tones by a voice or instrument.

Sopra (*I.*) Above, before, over, upon, upper; as *di sopra*, as above; *come sopra*, as above or before; *nella parte di sopra*, in the upper or higher part; *contrappunto sopra il soggetto*, counterpoint over the subject.

Sopran (*G.*) } The highest kind of female
Soprano (*I.*) } or boy's voice. Also, the
 singer possessing that voice.

Soprana corda (*I.*) The highest or E string on the violin. [*Chanterelle.*]

Soprano clef. The C clef upon the first line of the stave.

Sorda } (*I.*) Muffled, veiled, damped with
Sordo } a mute; as *tromba sorda*, *clarinetto sordo*, &c.

Sordamente (*I.*) Softly, gently, silently.

Sordini (*I.*) (1) Mutes, *q. v.* *Con sordini*, with mutes; *senza sordini*, without mutes. (2) The dampers of a pianoforte.

Sordino (*I.*) A mute; also a small pocket-fiddle, a *pochette* or *kit*.

Sordono } (*I.*) (1) An old form of wood
Sordun } wind instrument. (2) A sort of mute for a trumpet. (3) An organ reed-stop of 16-ft. pitch.

Sortie (*F.*) A voluntary played at the close of a service.

Sortisatio (*L.*) Counterpoint *alla mente*.

Sortita (*I.*) The first piece sung by any one character in an opera; the opening air or *aria d'entrata*; a concluding voluntary.

Sospensivamente (*I.*) Doubtfully, irresolutely, waveringly.

Sospirando }
Sospirante } (*I.*) Sighing, subdued,
Sospirevole } wretched, doleful.
Sospiroso }

Sospiro (*I.*) A sigh; a crotchet rest. In old music, a minim rest.

Sostenendo } (*I.*) Sustaining; maintain-
Sostenuto } ing the tone for the full duration of the notes written.

Sotto (*I.*) Below, under; as *sotto voce*, in an undertone; *sotto il soggetto*, below the subject.

Soubasse (*F.*) Sub-bass. A stop in the organ of 32-ft. pitch.

Souchantre (*F.*) Succentor.

Souffrah (*Pn.*) The general name among the Persians and Arabs for wind instruments without reeds.

Souffleur (*F.*) (1) A prompter in a theatre. (2) An organ-blower.

Soum. A Burmese harp.

Soundboard. (1) A piece of fir or other wood placed behind the strings of a pianoforte for the purpose of increasing the power of the sounds. (2) In an organ the soundboard is the chamber of air below the sliders.

Sound-body. Sound-box. [*Body. Resonance-box.*]

Soupir (*F.*) A crotchet rest, *r*

— *de croche* (*F.*) A quaver rest, *q*

— *de double croche* (*F.*) A semi-quaver rest, *q*

— *de triple croche* (*F.*) A demi-semiquaver rest, *q*

Sourdeline (*F.*) A small kind of bag-pipe or musette.

Sourdine (*F.*) (1) A mute. (2) A stop on the harmonium which reduces the quantity of wind supplied to a chord.

Sous (*F.*) Under; as *sous-dominante*, the subdominant or fourth of the scale; *sous-médiant*, the submediant, or sixth of the scale; *sous-tonique*, the sub-tonic or seventh of the scale.

Spaces. The intervals between the lines of the stave.

Spagnoletta } (*I.*) A dance in the Spanish
Spagnuola } style.

Spanischeskreuz (*G.*) The Spanish cross; the sign of a double-sharp, *x*

Spanish guitar. [*Guitar.*]

Spart. [*Sparto.*]

Spartito (*I.*) Scored.

Sparto (*I.*) Scattered, distributed; hence, a score, as the parts are arranged on several lines. [*Score.*]

Spassapensiere (*I.*) Jew's harp.

Spatium (*L.*) (1) A space on the stave

Spazio (*I.*) } (2) An interval.

Spianato (*I.*) Smooth, level, even.

Spiccatamente (*I.*) Brightly, brilliantly.

Spiccato (*I.*) Distinct, detached, pointed.

Spielart (*G.*) Manner of playing; method of performance.

Spielmanieren (*G.*) Ornaments, graces, *broderies*.

Spinæ (*L.*) Literally, Thorns. A name given to the quills and jacks of a spinet.

Spindelflöte } (*G.*) An organ-stop of 8-ft.

Spitzflöte } or 4-ft. pitch, consisting of open flue-pipes of a conical shape.

Its tone is thin and reedy.

Spinet. } An ancient keyed instru-

Spinett (*G.*) } ment similar in construc-

Spinetta (*I.*) } tion to, but smaller in size than, the harpsichord. The strings, which were placed at an angle with the keys, were sounded by means of leather or quill plectra.

Spirante (*I.*) Expiring; dying away.

Spirito, con } (*I.*) In a spirited,
Spiritosamente } lively, animated, brisk:
Spiritoso } manner.

Spirituale (*I.*) Sacred, spiritual.

Spirituel (*F.*) Ideal, pure, ethereal.

Spitzquint (*G.*) A quint-stop or twelfth of conical pipes.

Sponde (*L.*) A metrical foot, consisting of two long syllables, — —

Spressione (*I.*) Expression.

Sprung (*G.*) A skip.

Squillante (*I.*) Ringing, sounding, bell like in tone; from *squilla*, a little bell.

Sroutis. The name of the twenty-two parts into which the Hindu scale is divided.

Sta (*I.*) As it stands; to be performed as written.

Stabile (*I.*) Firm, steady.
Staccare (*I.*) To make *staccato*.
Staccatissimo (*I.*) As *staccato* as possible.
Staccato (*I.*) Detached, taken off, separated.
Stadt Musikanten } (*G.*) Town musi-
Stadt pfeifer } cians. [Waits.]
Stadt zinkenisten }
Staff. [Stave.]
Stammakkord (*G.*) A key-chord or fundamental chord.
Ständchen (*G.*) A serenade.
Standhaft (*G.*) Firm, steady, steadfast.
Stanghetta (*I.*) A bar-line; the vertical line placed on the stave to mark the bars.
Stanza (*I.*) A verse or subdivision of a poem; a strophe.
Stark (*G.*) Strong, loud; as *mit starken Stimmen*, with loud stops.
Stave. (1) The horizontal and parallel lines upon which the notes or rests are placed. The ordinary stave consists of five lines, the "grand stave" of eleven lines, and for Plain-song a stave of four lines is used. (2) A stanza; a portion of a song; a verse.
Steg (*G.*) The bridge of a violin, &c.
Stellung (*G.*) Position, in violin-playing.
Stem. The line attached to the head of a note.
Stentando (*I.*) Delaying, retarding.
Stentato (*I.*) Forced, emphasised.
Steso (*I.*) Extended, spread, diffused.
— moto (*I.*) Slow movement.
Stesso (*I.*) The same. *L'istesso tempo*, the same time.
Sthenochire. A hand-strengthener; a machine for imparting strength and flexibility to the fingers for pianoforte-playing.
Sticcado or Sticcato. An instrument composed of pieces of wood of graduated lengths, resting on the edges of an open box, and tuned to a diatonic scale. The tone is produced by striking them with a small hard ball at the end of a flexible stick.
Stiefel (*G.*) Boot of a reed-pipe in an organ.
Stift (*G.*) The jack of a spinet or harpsichord.
Stile (*I.*) } Style; as *stilus choraicus* (*stilo*
Stilo (*I.*) } *corico*, *I.*), the dance style;
Stilus (*L.*) } *stilus ecclesiasticus* (*stile ec-*
clesiastico, *I.*), the Church style; *stilus*
familiaris (*stile familiare*, *I.*), the simple
 style, note against note; *stilus hypor-*
chematicus, the theatrical style; *stilus*
madrigalescus, the madrigal style; *stilus*
melismaticus, the florid style; *stilus*
moteticus, the motet style; *stilus phan-*
tasticus (*stile fantastico*, *I.*), the fantasia

style; *stilus recitativus* (*stile rappresen-*
tativo or *drammatico*, *I.*), the dramatic
 style; *stilus syllabicus*, the syllabic style,
 in which not more than one note is given
 to each syllable; *stilus symphoniacus*
 (*stile sinfonico*, *I.*), the instrumental style.
Stillgedackt (*G.*) An organ-stop of
 soft tone.
Stimme (*G.*) (1) The voice. (2) Sound.
 (3) The sound-post of a violin or violon-
 cello. (4) A part in vocal or instru-
 mental music. (5) An organ-stop or
 rank of pipes.
Stimmungabel (*G.*) Tuning-fork.
Stimmhammer } (*G.*) A tuning key or
Stimmschlüssel } hammer.
Stimmböhlzchen (*G.*) Sound-post of a
 violin, &c.
Stimmborn (*G.*) A tuning cone for
 organ pipes.
Stimmpfeife (*G.*) A pitch-pipe.
Stimmstock (*G.*) The sound-post of a
 violin or violoncello.
Stinguendo (*I.*) Fading away; dying
 away.
Stiracchiato } (*I.*) Widening, enlarging.
Stirato } retarding the time.
Stockfagott. (*G.*) [Rackett.]
Stolz (*G.*) Proudly.
Stonante (*I.*) Discordant, untuneful.
Stop. (1) The pressure by the fingers of
 the strings upon the finger-board of a
 stringed instrument. (2) A fret upon a
 guitar or similar instrument. (3) A
 collection, register, or row of pipes in
 an organ.
Stopped diapason. An organ-stop
 having pipes covered, or stopped, at
 the top. It is of soft tone, and of the
 same pitch as the open diapason, but of
 half the length.
Stopper. The plug inserted in the top of
 an organ-pipe, in order to "close" it.
Storta } (*I.*) A name formerly given to
Storto } the horn, serpent, &c., because
 of their twisted form.
Stracantare (*I.*) To sing charmingly.
Straccicalando (*I.*) In a prattling
 manner.
Strain. A musical subject forming part
 of, and having relation to, a general
 whole.
Strascicando (*I.*) Dragging or drawing
Strascicato (*I.*) Dragged, drawled.
Strascinando (*I.*) [Strascicando.]
— l' arco (*I.*) Drawing or dragging the
 bow over the strings so as to bind the
 notes together.
Strascino (*I.*) A drag or slur; a slurring
 movement from sound down to sound,
 the pace at the same time being slightly
 slackened.
Strathspey. A Scotch dance in duple
 time.

Stravagante (*I.*) Extravagant, capricious, fantastical.

Stravaganza (*I.*) Extravagance, eccentricity.

Straziente (*I.*) In a mocking, jeering manner.

Streichinstrument (*G.*) A stringed instrument played by the *stroke* of a bow.

Streichquartett (*G.*) String quartet.

Streichzither (*G.*) A zither played with a bow.

Strene. The name given by Marbecke to a breve, the lines on each side distinguishing it from the square semibreve.

Streng (*G.*) Strict, severe, rigid. *Streng gebunden*, strictly tied or legato, exceedingly smooth; *streng im Tempo*, strictly in time; *strenge Fuge*, a strict fugue.

Strepito (*I.*) Noise.

Strepitosamente (*I.*) Noisily.

Strepitoso (*I.*) Noisy, impetuous.

Stretta (*I.*) A coda; a final passage taken in quicker time than the preceding movements.

Stretto (*I.*) Contracted, close. A stretto in a fugue is the bringing closely together the subject and its answer.

Strichart (*G.*) In violin-playing the particular way in which a passage or phrase is to be played, and the signs used in marking such.

Strict fugue. [Real fugue].

Striking reed. A percussion reed.

String. Prepared wire or catgut, plain or covered, used for musical instruments.

— **band.** (1) The stringed instruments in an orchestra. (2) A band consisting only of instruments played with a bow.

— **organ.** A musical instrument, the sounds of which are produced by the association of a free reed and a wire string.

— **quartet.** (1) A composition in four parts—for two violins, viola, and violoncello. (2) The group of stringed instruments in a band called also the string *quintet*, if with a double-bass.

String-gauge. A small instrument for measuring the thickness of strings for violins, guitars, &c.

Stringendo (*I.*) Pressing, hastening on the time.

Strisciando (*I.*) Creeping, gliding, slurring.

Strisciato } ring smoothly from one note to another.

Strofa (*I.*) A strophe.

Strohfiel (*G.*) [Gigella.]

Strombettare (*I.*) To sound a trumpet.

Strombetti (*I.*) A trumpet player.

Stromentato (*I.*) Instrumented; scored for an orchestra.

Stromento. (*I.*) An instrument.

Strophe. The portion of music sung by the Greek chorus when walking towards the thymele; *antistrophe*, that sung whilst returning.

Stück (*G.*) A piece, air, composition.

Study. A term applied to an exercise for the pianoforte or other instrument.

Stufe (*G.*) A step, a degree. *Stufe der Tonleiter*, a degree of the scale.

Stürmisch (*G.*) Boisterously, furiously, impetuously.

Styl (*G.*) } Character, form, or tempera-

Style. } ment of music.

Suabe flute. An organ-stop of soft clear tone.

Suave (*I.*) Sweet, agreeable, pleasant.

Suavemente (*I.*) Sweetly; with delicacy.

Suavità, con } cacy.

Sub-bass. } A pedal register in the

Sub-bourdon. } organ, of 32-ft. tone.

Subchanter. Succentor.

Subdiapente. } The fifth below or the

Subdominant. } fourth above any key-note.

Subitamente (*I.*) Suddenly; without

Subito } pause. *Volti subito*, turn quickly.

Subject. The theme or principal phrase of any movement.

Submediant. The sixth of the scale.

Suboctave. A coupler in the organ which pulls down keys one octave below those which are struck.

Subprincipal. An organ-stop consisting of open pipes, of 32-ft. pitch on the pedals, and of 16-ft. pitch on the manuals.

Subsemifusa (*L.*) A demisemiquaver.

Subsemitone. [Leading note.]

Subsemitonium modi (*L.*) The leading-note.

Subtonic. The leading-note.

Succentor. An officer of the choir, the deputy of the precentor.

Succession. The order in which the notes of a melody proceed.

Sudden modulation. To modulate rapidly into a remote key.

Sufflôte (*G.*) [Sifflôte.]

Suite (*F.*) A set, series, or succession of movements in music. The precursor of the sonata and symphony.

Suivez (*F.*) Follow. A direction to an accompanist to watch the singer or soloist, and accommodate the accompaniment to his singing or playing.

Sujet (*F.*) A subject melody, phrase, or theme.

Sul } (*I.*) On, upon, by. *Sulla soprano*

Sull' } *corda*, upon the first string; *sul*

Sulla } *ponticello*, by or near the bridge in violin-playing; *sulla tastiera*, upon the keyboard.

Sultana A violin with strings of wire in pairs, like the cither or cittern. It was similar to the *Streichzither*.

Suo loco (*I.*) In its own place; in the register as written.

Suonare (*I.*) [Sonare.]

Suonata (*I.*) A sonata.

Super (*L.*) Above, over. *Superdominant*, the note next above the dominant, the sixth of the scale; *supertonic*, the second of the scale.

Superfluous intervals. Those intervals greater by a semitone than major or perfect.

Superius (*L.*) A name given to the upper part in a composition by the writers of the sixteenth century.

Superoctave. (1) An organ-stop tuned two octaves above the diapasons. (2) A coupler pulling down keys one octave above those struck.

Supertonic. } The second of the
Supertonique (*F.*) } scale; the next
note above the tonic or key-note.

Supplicando } (*I.*) In an implor-
Suppliquevole } ing, supplicating
Suppliquevolmente } manner.

Supposed bass. A term applied to any bass note forming one of the inversions of a chord, in contradistinction to the real bass or generator.

Sur (*F.*) Upon, on, over. *Sur la quatrième corde*, upon the fourth string; *sur une corde*, on one string.

Suspended cadence. An interrupted cadence.

Suspension. The holding or prolongation of a note in any chord into the chord which follows, so as to form a discord.

Süss (*G.*) Sweet.

Susurrando } (*I.*) Whispering, mur-
Susurrante } muring.

Sustained note. A name given to prolonged notes which partake of the character of a pedal-point.

Svegliato (*I.*) Awakened, brisk, lively.

Svelto (*I.*) Swift, light, quick, free, easy.

Swell. In an organ, a box which contains a number of pipes. The front consists of a number of shutters, which can be opened or closed by means of a pedal, and so a *crescendo* or *diminuendo* can be produced.

Symphonie (*F.*) } (1) A composition for
Symphony (*I.*) } an orchestra, similar

in construction to the sonata, which is usually for a single instrument. A symphony has several varied movements generally four, never less than three. The first, an allegro; the second, an adagio, or andante; the third, a scherzo, or minuet and trio; and the fourth, an allegro. (2) Formerly overtures were called symphonies. (3) The introductory, intermediate, and concluding instrumental parts of a song or other vocal piece are also called symphonies.

Symphonion. A combination of the pianoforte and harmonium, invented by Kauffman, of Dresden.

Symposiac. A term applied to cheerful and convivial compositions for voices, as glees, catches, rounds, &c.

Syncopatio (*L.*) Suspension or alteration of rhythm by

Syncopation. } driving the accent to
Syncope (*F.*) } that part of a bar not usually accented.

Syncopeiren (*G.*) To syncopate. [*Syn-copation.*]

Syren. [*Siren.*]

Syrinx. [*Pan's pipes.*]

Szopelka (*R.*) A kind of oboe, made of elder wood, with a brass mouthpiece and eight large and seven small finger-holes.

T.

Taballo (*I.*) Kettle-drum.

Tabarde or Tabarte (*old E.*) Tabor.

Tabl. An Egyptian drum formed from a hollowed block of wood, or made of earthenware, with a skin stretched over one end.

Tabulatur (*G.*) } (1) A general name for
Tablature (*F.*) } all the signs and characters used in music; (2) A peculiar system of notation employed for instruments of the lute class, for viols, and certain wind instruments. Now obsolete.

Table d'harmonie (*F.*) (1) A table or diagram of chords, &c. (2) A sounding board

Table d'instrument (*F.*) The belly of an instrument of the violin or guitar classes. The upper plate.

— **music.** (1) Compositions so arranged on one page that two or more persons sitting opposite each other at a table could sing from the same book. (2) German part-songs (from the word *Liedertafel*).

Tabor.

Tabour.

Taboret.

Tabouret (*F.*)

Tabourin.

Tabret. [*Tabor. Tambourine.*]

} A little drum.

Tace (*I.*) } Be silent. *C.B. tacet*, let
Tacet (*L.*) } the contrabasso be silent.
Taciasi (*I.*) }
Tact (*G.*) } [Takt.]
Tactus (*L.*) The stroke of the hand or
bâton in beating time.
Tafelmusik (*G.*) [Table music.]
Tail. [Stem.]
Tail-piece. That part of the violin, &c.,
to which the strings are fastened at the
lower end, usually made of ebony.
Taille (*F.*) (1) The tenor voice or tenor
part. (2) The tenor violin, the viola.
Takigoti or **Takigoto**. A species of
dulcimer in use among the Japanese.
Takt (*G.*) Time, measure, bar; as *Takt-*
art, the sort of time, whether duple
or triple; *Taktfest*, steady in keeping
time; *Taktführer*, conductor; *Takthalten*,
to keep time; *Taktmässig*, according to
the time; *Taktmesser*, a metronome;
Taktnote, a semibreve; *Taktpause*, a
bar-rest; *Taktschlagen*, to beat time;
Taktstock, a *bâton* or stick for beating
time; *Taktstrich*, a bar-line; *Takttheil*,
a division of time; *Taktzeichen*, a time-
sign.
Talabalacco. A Moorish drum.
Talan. Indian cymbals.
Talon (*F.*) The heel of a bow.
Tambour (*F.*) Drum; the great drum.
— *de Basque* (*F.*) A tabor with
jingles; a tambourine.
— *major* (*F.*) Drum-major.
Tamboura. An Eastern instrument of
the guitar species, with strings of wire,
struck with a plectrum.
Tambourin (*F.*) (1) A long narrow drum.
(2) A lively stage-dance formerly popular
in France. (3) A movement in a suite.
Tambourine. An ancient pulsatile in-
strument of the drum class. It is formed
of a hoop of wood or metal, over which
is stretched a piece of parchment or
skin; the sides of the hoop are pierced
with holes, in which are inserted pieces
of metal in pairs, called jingles.
Tambourineur (*F.*) Drummer, tam-
bourine-player.
Tamburino (*I.*) A drummer.
Tamburo (*I.*) A drum.
Tamburone (*I.*) The great drum.
Tam-tam (*F.*) [Gong.]
Tändelnd (*G.*) In a playful style.
Tangente (*G.*) The striking pin of a
clarichord.
Tanto (*I.*) So much; as much. *Allegro*
non tanto, not so fast; *a tanto possibile*,
as much as possible.
Tanz (*G.*) A dance.
Tanzkunst (*G.*) The art of dancing.
Tarantella (*I.*) A rapid Neapolitan
dance in triplets, so called because it
was thought to be a remedy against the

supposed poisonous bite of the taran-
tula spider.
Tarau. } The Burmese fiddle. It has
Theyauou. } three strings of silk, and a
Thro. } nasal tone.
Tardamente (*I.*) Slowly.
Tardando (*I.*) Retarding the time.
Tardo (*I.*) Slow, dragging.
Taschengeige (*G.*) A pocket-fiddle.
Tastame (*I.*)
Tastatur (*G.*) } The keyboard of a
Tastatura (*I.*) } pianoforte or or-
Tastenbrett (*G.*) } gan. A hand-guide,
Tastenleiter (*G.*) } *guide-main*.
Tastiera (*I.*)
Tastenschwanz (*G.*) The extremity of
the keys.
Tastenwerk (*G.*) A keyed instrument.
Tasto (*I.*) (1) A key of a pianoforte
(2) The touch of a pianoforte or organ.
Tasto solo (*I.*) One key alone; a direc-
tion to play the part without accom-
panying chords; in unison.
Tatto (*I.*) The touch.
Tche or **Tsang**. A Chinese instrument
strung with wire and played with the
fingers, like a guitar.
Teatro (*I.*) A theatre.
Technik (*G.*) A general name for the
systems, devices, and resources of
musical art.
Tedesca, *alla* (*I.*) In the German style.
Tell-tale. A movable piece of metal
or bone attached to the bellows of an
organ which shows the quantity of
wind they contain.
Tema (*I.*) A theme or subject; a melody.
Temperament. The division of the
octave; a system of compromises in
the tuning of musical instruments.
Tempestosamente (*I.*) Impetuously,
furiously.
Tempestoso (*I.*) Tempestuous, moved,
agitated.
Tempête (*F.*) A dance in quick $\frac{3}{4}$ time
Tempo (*I.*) Time or measure. *Tempo*
comodo, convenient, easy, moderate
time; *tempo a cappella*, in the time of
Church music; *tempo di gavotta*, in the
time of a gavot; *tempo di marcia*, in
marching time; *tempo di minuetto*, in the
time of a minuet; *tempo di polacca*, in the
time of a polacca; *tempo di prima parte*,
in the time of the first part or original
movement; *tempo di valse*, in waltz
time; *tempo frettevole* or *frettoloso*, in
quick, hastened, hurried time; *tempo*
giusto, in just or moderate time; *tempo*
ordinario, in ordinary or usual time
tempo perduto, lost, interrupted, broken,
and irregular time; *tempo primo*, first
or original time; *tempo rubato*, robbed or
stolen time; time occasionally slackened
or hastened for the purposes of expression

Tempo wie vorher (G.) The time as before.

Temporeggiato (I.) Accommodating the pace to the wish or caprice of a solo performer.

Temps (F.) Time; the parts or divisions of a bar. *Temps faible*, weak time, the unaccented parts of a bar; *temps fort*, strong time, the accented parts of a bar; *temps frappé*, the down-beats in a bar; *temps levé*, the up-beats in a bar.

Temps (L.) Time; one of the three early divisions of mensurable music.

— **imperfectum** (L.) The division of the breve into two semibreves.

— **perfectum** (L.) The division of the breve into three semibreves.

Tendrement (F.) Tenderly, delicately.

Tenendo il canto (I.) Sustaining the melody.

Teneramente (I.) Delicately, tenderly.

Tenerazza, **con** (I.) With tenderness, softness, delicacy.

Tenero (I.) Tender, soft, delicate, sensible, careful.

Teneroso (I.) Tenderly, softly, delicately.

Tenete (I.) Keep, hold, sustain.

Tenor. (1) The highest of male chest voices. Its compass lies between *c* and *a'*. (2) The *viola* or *alto-violin*. (3) The largest bell in a peal or set.

— **C**. (1) The lowest C in the tenor voice. (2) The lowest string of the tenor violin.

— **clef**. The C clef placed upon the fourth line of the stave.

— **trombone**. A trombone with a compass of two octaves and a fifth, from E to *b'* flat.

— **violin**. The *viola*.

Tenore (I.) (1) Tenor voice. (2) A tenor singer; *tenore buffo*, a tenor singer to whom is assigned a comic part in an opera; *tenore leggiero*, a tenor singer with a voice of light, small quality; *tenore robusto*, a tenor singer with a full, strong, sonorous voice.

Tenorist. One who sings the tenor part, or plays the tenor violin.

Tenoroon. (1) The name of an old tenor oboe with a compass extending downwards to tenor C. (2) A word affixed to an organ-stop to denote that it does not proceed below tenor C, as *tenoroon hautboy*. A *tenoroon diapason* is a double diapason which does not extend below tenor C.

Tenorposaune (G.) Tenor trombone.

Tenorschlüssel (G.) } Tenor clef.

Tenorzeichen (G.) }

Tenth. (1) A compound interval comprising an octave and a third. (2) An organ-stop, tuned a tenth above the diapasons, called also *double tierce* or *decima*.

Tenu (F.) } Held on; sustained; kept

Tenuto (I.) } down for the full time.

Téorbe (F.) } [Theorbo.]

Teorbo (I.) }

Teoria (I.) **Theory**. *Teoria del canto*, theory of singing; *teoria d'armonia*, theory of harmony.

Tepidamente (I.) In a lukewarm manner; with indifference.

Tepidità (I.) Coldness, indifference.

Ter (L.) Thrice. [Trisagion.]

— **unca** (L.) Thrice hooked. A demi-semiquaver.

Tercet (F.) A triplet.

Ternary form. Rondo form; so called because the first principal subject is given three times.

— **measure**. Triple time; perfect time.

Terpodion. An instrument invented by David Buschmann of Hamburg, in 1816, resembling in appearance the piano-forte, but the tone was produced from blocks of wood struck with hammers.

Tertia (L.) [Tierce.]

Tertian. An organ-stop composed of two ranks of pipes, sounding a major third and fifth of the foundation-pipes, in the third octave above; a *tierce* and *larigot* on one slider.

Terz (G.) [Tierce.]

Terza (I.) The third. *Opera terza*, the third work; *violino terzo*, the third violin.

Terzdecime (G.) An interval of a thirteenth, the octave of the sixth.

Terzdecimole (G.) A group of thirteen notes to be performed in the time of eight, or of twelve.

Terzettino (I.) A short composition for three performers.

Terzetto (I.) A composition for three performers.

Terzflöte (G.) (1) A flute sounding a third above the notes written. (2) An organ-stop. [Tierce.]

Terzina (I.) A triplet.

Terzo mano (I.) Literally, A third hand. An octave coupler on Italian organs.

Terzquartakkord } (G.) The $\frac{4}{3}$ or

Terzquartsextakkord } $\frac{9}{3}$ chord; the

second inversion of the chord of the dominant seventh.

Terzquintsextakkord (G.) The $\frac{6}{3}$ chord.

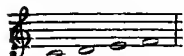
Testa (I.) The head; as *voce di testa*, head-voice.

Testo (I.) (1) The text, theme, subject of a composition. (2) The libretto of an opera, or the words of a song.

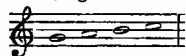
Testudo (L.) A name for the lyre, because the sounding part or hollow was made of the shell of the sea tortoise or turtle.

Tetrachord. A scale-series of *four* notes.

The word in its modern sense signifies a half of the octave scale, *e.g.* :—



First Tetrachord.



Second Tetrachord.

Tetrachordal system. The early form of the system now known as "Tonic Sol-fa."

Tetrachordon. An instrument similar in appearance to a cottage pianoforte, but the tone is obtained by means of a cylinder of india-rubber charged with resin, which sets the strings in vibration.

Theil (G.) (1) A part or division of a bar. (2) A phrase, strain, or part of a piece. (3) A piece, composition, work.

Thema (G.) [Theme.]

Thème (F.) [Theme.]

Theme. (1) A principal subject in a movement in sonata-form. (2) The *cantus firmus* on which counterpoint is built. (3) The subject of a fugue. (4) A simple tune on which variations are made.

Theorbe (G.) [Theorbo.]

Theorbo. An old stringed instrument resembling the lute in form or tone. It had two necks, to the longest of which the bass strings were attached. When the strings were double, or tuned in octaves or unison with the bass or treble notes, it was called the archlute or chitarrone.

Thesis (Gk.) (1) In metre, the heavy tone or vocal accent. (2) In rhythm, the non-accent, or up-beat. [Arsis.]

Thin. (1) Meagre and scanty harmony. (2) A poor quality of tone in a voice or instrument.

Third. An interval of three diatonic degrees.

— flute. [Terzflöte.]

— stave. The stave upon which pedal music is written for the organ.

Thirteenth, chord of the. A chord consisting generally of the third, seventh, and thirteenth of the dominant.

Thirty-second note. A demisemiquaver.

Thorough-bass. A species of musical shorthand. It consists of a bass part with the accompanying harmonies indicated by figures. *Thorough-bass*, or continued bass, is the *basso continuo*, or bass written below the whole piece.

Threnody (Gk.) An elegy or funeral song.

Thrice-marked octave [Pitch.]

Thrum. (1) To play without skill upon a stringed instrument. (2) The sound so made.

Thürmer (G.) [Waits (2).]

Tibia (L.) The ancient Roman flute, formed out of a leg-bone.

Tibia major. An organ flute-stop of 16-ft. pitch.

— obliqua } (L.) The *flauto traverso*
— vasca } or cross-flute.

Tibiæ (L.) The ancient name for flutes of all kinds.

— pares (L.) The ancient double flute; one held in each hand, and played by the same performer.

— utriculariæ (L.) The ancient bag-pipe.

Tibicen (L.) A flute-player. *Tibicina*, a female flautist; *tibicinium*, a piping; *tibicino*, to pipe.

Tie. (1) A curved line placed over two or more notes in the same position on the stave, to show they are to be played as one. The tie is also called a *bind*, and the curved line, when used over notes representing different sounds, is called a *slur*. (2) When two or more quavers, semiquavers, &c., are united, instead of being written with separate tails, they are said to be *tied*.

Tief (G.) Deep, low.

Tierce (F.) (1) A third. (2) An organ-stop tuned a seventeenth above the diapason. (3) One of the *horæ canonicæ*. (4) The natural harmonic produced by one-fifth of a vibrating string.

— coulée (F.) A slurred third in old harpsichord music.

— de Picardie (F.) The sharpened third in the concluding chord of a composition in the minor mode.

Timbale (F.) } A kettle-drum.
Timballo (I.) }

Timbre (F.) Quality of tone or sound.

Timbrel. [Tabor. Tambourine.]

Time. (1) The division of musical phrases into certain equal portions contained in a bar. (2) The pace at which a movement is performed is called its *time* or *tempo*.

Timidamente

Timidezza, con } (I.) Timidly, with fear

Timido

Timore, con } (I.) Timidly; hesita

Timorosamente } tingly; with fear.

Timoroso (I.) Timorous; with hesitation.

Timpani (I.) Kettle-drums.

Timpanista (I.) A drummer.

Tintement (F.) The tinkling of a bell.

Tintinnabulum (L.) A rattle formed either of small bells or little plates of metal.

Tintinno (I.) [Tintement.]

Tiorba (I.) [Theorbo.]

Tipping. [Double-tonguing.]

Tira tutto (I.) A pedal commanding the full power of the organ.

Tirade. The filling up of an interval between two notes with a run

Tirato (*I.*) (1) A down-bow. (2) A scale passage in notes of equal length.

Tiré (*F.*) (1) Drawn, pulled. (2) A down-bow. (3) The drawing out of an accordion.

Titty.

Tziti. } An Indian bagpipe.

Toutari.

Toccata (*I.*) (1) A prelude or overture.

(2) Compositions written as exercises.

(3) A fantasia. (4) A suite.

Toccata (*I.*) A short toccata.

Todtenmarsch (*G.*) A funeral march.

Tombestere (*old E.*) A female dancer, who accompanied herself upon a tambourine.

Tom-tom. [*Gong.*]

Ton (*F. and G.*) (1) Tone, sound. (2) The interval of a second.

— **générateur** (*F.*) [*Root.*]

— **haut** (*F.*) An acute sound.

— **majeur** (*F.*) Major key or mode.

— **mineur** (*F.*) Minor key or mode.

Tonabstand (*G.*) An interval.

Tonada (*S.*) A tune, air, or melody.

Tonadilla (*S.*) A short tune, an interlude, ritornello, symphony to a song.

Tonal fugue. A fugue in which the answer undergoes some slight modification in order to prevent a departure from the key-tonality of the subject.

Tonality. } Mode, tune, key, scale-

Tonart (*G.*) } system.

Tonarion. } A pitch-pipe used by the

Tonarium. } Latin orators for the purpose of regulating the pitch of their speaking voice.

Tonausweichung (*G.*) Modulation.

Ton bas (*F.*) A deep, low tone.

Tondichter (*G.*) A composer; a poet in sounds.

Tone. (1) Sound. (2) Quality of tone. (3) The interval of a second. (4) A Gregorian chant.

Tonfall (*G.*) A cadence

Tonfolge (*G.*) A succession of sounds; a melody.

Tonführung (*G.*) (1) A melodic succession. (2) Modulation.

Tonfuss (*G.*) A foot (in metre).

Tongang (*G.*) [*Tonführung.*]

Tongeschlecht (*G.*) The character of the modes (major and minor).

Toric. } (1) The key-note of any

Tonico (*I.*) } scale; the ground-tone

Tonique (*F.*) } or basis of a scale or key. (2) The key-chord in which a piece is written.

Tonic Sol-fa. A letter system of notation, in which the key-note of a piece is always called *doh*, the second of the scale *ray*, and so on, *me, fah, soh, lah, te*. Higher or lower octaves are shown by figures placed by the side of the

notes, d^1, d^2, m^3 , and s_1, m_2, d_2 . The key-sound is stated at the beginning of a piece, as key *G*, key *E♭*, &c. Notes with the vowel *e* added are to be made sharp, and those with *a* to be made flat. Invented by Miss Glover, but largely improved and popularised by John Curwen.

Tonkunst (*G.*) The art and science of music.

Tonkünstler (*G.*) A musician; a musical artist.

Tonleiter (*G.*) A scale.

Tonmalerei (*G.*) Composition, invention, sound-painting.

Tonmessung (*G.*) Tone-measuring, metre, rhythm.

Tons de la trompette (*F.*) Crooks used to alter the pitch of a trumpet.

— **de l'église** (*F.*) Church modes or tones.

Tonsatz (*G.*) A musical composition.

Tonschluss (*G.*) A cadence.

Tonschlüssel (*G.*) Key, key-note.

Tonschrift (*G.*) (1) Written music. (2) Musical notes or characters.

Tonsetzer (*G.*) (1) A composer. (2) In a sarcastic sense, a music-maker.

Tonsetzkunst (*G.*) The art of musical composition.

Tonsetzung (*G.*) A musical composition.

Tonspieler (*G.*) A performer.

Tonsprache (*G.*) The art of expressing thoughts and feelings in music.

Tonstück (*G.*) A piece of music; a composition.

Tonstufe (*G.*) A step or degree of a scale.

Tonsystem (*G.*) (1) The systematic arrangement of sounds according to the rules of melody, harmony, and rhythm. (2) A scale.

Tonverhalt (*G.*) Rhythm.

Tonzeichen (*G.*) (1) A note or other character used in music. (2) Accent.

Toomourah. An Indian tambourine.

Toorooree. A trumpet used by the Brahmins in their religious processions

Toph (*H.*) A small drum; a timbrel.

Torcelli. A name anciently given to organs in Italy.

Tosto (*I.*) Quick, swift, rapid. *Più tosto*, more rapid; *tostamente*, quickly, rapidly; *tostissimamente*, *tostissimo*, very quickly, with great rapidity.

Touch. (1) The resistance made to the fingers by the keys of a pianoforte or organ. (2) The peculiar manner in which a player presses the keyboard, whether light, pearly, heavy, clumsy, firm, &c.

Touohes (*F.*) The keys of a pianoforte organ, harmonium, and concertina

Touquet (*F.*) [*Toccata. Tucket.*]

Tours de force (F.) (1) Roulades, runs, or divisions for the voice. (2) Passages of rapid execution upon an instrument.

Toutari. [Titty.]

Toys. An old English name for dances, tunes and light and trifling pieces of music.

Trackers. Pieces of light wood in the mechanism of an organ.

Tractur (G.) [Trackers.]

Tradotto (I.) Transposed, arranged, translated.

Trainé (F.) Slurred, bound, dragged.

Trait (F.) (1) A run, or division; *trait de chant*, a melodious vocal phrase.

(2) A special passage or phrase for a body of instruments of the same class.

(3) *Trait d'harmonie*, a sequence in harmony. (4) *Trait d'octave*, rule of the octave.

Tranquillamente } (I.) Tranquilly,
Tranquillo } calmly, quietly

Tranquillezza, con } (I.) With tran-
Tranquillità, con } quillity, calmness.

Transcription. The arrangement or modification of a composition for some instrument or voice other than that for which it was originally written.

Transient modulation. The temporary introduction of chords or progressions from an unrelated key.

Transitio (L.) Change of key.

Transition. (1) A modulation. (2) A passing note.

Transponiren (G.) Alteration of the original key. [Transposition.]

Transponirende Instrumente (G.) [Transposing instruments.]

Transposing instruments. Instruments which do not produce the exact sounds written for them. Thus, a B♭ clarinet is so called because the *written* note C, when sounded, is B♭.

— **piano**. A pianoforte so constructed that its keyboard may be moved to admit of its giving sounds other than those which the scale used would seem to imply.

Transpositeur (F.) A transposing keyboard which can be fixed to a pianoforte.

Transposition. (1) A change of key. (2) An inversion of parts in counterpoint.

Traquenard (F.) A lively sort of dance.

Trascinando (I.) Dragging, delaying the time.

Trascritto (I.) Transcribed, copied.

Trauergesang (G.) Funeral hymn; dirge.

Trauermarsch (G.) Funeral march.

Trauermusik (G.) Mourning music.

Trauervoll (G.) Mournful, sorrowful.

Traurig (G.) Sadly, sorrowfully, pen-
 aively, mournfully.

Traversière (F.) Across. *Flûte traversière*, the flute held crossways, as is now usual, the *flûte à-bec* being blown with a mouthpiece like a whistle.

Traverso (I.) [Traversière.]

Tre (I.) Three. *A tre voci*, for three voices, or in three parts.

— **corde** (I.) Without the soft pedal.

Treble (1) The highest vocal or instrumental part, sung by women or boys, or played by violins, flutes, &c. (2) The soprano voice.

— **clef**. The G clef on the second line of the stave.

Treibend (G.) Hurrying the time.

Tremando } (I.) Trembling, waver-

Tremolando } ing. (1) A chord or

Tremolato } note played or bowed

Tremolo } with great rapidity so

as to produce a quivering effect. (2)

Vibration of the voice in singing.

Tremolant or Tremulant. An organ and harmonium stop which produces a trembling sound.

Tremore } (I.) [Tremolando.]

Tremoroso }
Trenchmore. A lively old English country-dance, or hey-de-guy.

Trenise (F.) The fourth figure in a quadrille.

Très (F.) Very. *Très animé*, very animated; *très vif*, very lively.

Triad. (1) A chord of three notes. (2) A common chord.

Triangle. An instrument of steel bent into a three-sided form. It is held by a string and struck with a small bar of iron or steel.

Triangolo (I.) [Triangle.]

Tribach. A foot consisting of three short syllables, *u u u*

Trichord. (1) A small lute or mandoline with three strings. (2) A pianoforte with three strings to each note.

Tricinium (L.) A composition in three parts.

Trill. A shake.

Trillando (I.) Shaking; a lengthened vocal or instrumental shake.

Trille (F.) } A shake.

Triller (G.) }

Trillerkette (G.) A chain or succession of shakes. *Catena di trilli*.

Trillo (I.) A trill or shake.

— **caprino** (I.) A goatlike shake

Trinklied (G.) A song in praise of drinking.

Trio. (1) A composition for three voices or instruments. (2) A part of a minuet, march, &c.

Triole (G.) } A triplet. Three notes played
Triolet (F.) } in the time of two of the
 same name.

Triumphal (*F.*) } Triumphal.
Trionfale (*I.*) }
Triumphant (*F.*) } Triumphant.
Trionfante (*I.*) }
Trionfalmente (*I.*) Triumphantly.
Tripedisono. A *capotasto*.
Tripeltakt (*G.*) Triple time.
Triphonisch (*G.*) Having three sounds.
Triple counterpoint. A counterpoint in three parts, so contrived that each part will serve for bass, middle, or upper part as required.
 — *croche* (*F.*) A demisemiquaver.
 — *fugue.* A fugue having three subjects.
 — *harp.* [*Harp.*]
 — *time.* Time of three beats, or three times three beats in a bar.
Triplet. A group of three notes performed in the time of two.
Triplex } (*L.*) (1) The name originally
Triplum } given to a third part when
 added to two other parts, one of which was a *canto fermo*, the other a *counterpoint*; hence the treble. (2) A motet or other composition in three parts.
Trisagion (*Gk.*) } Thrice holy. The
Ter sanctus (*L.*) } opening words of the Sanctus.
Triste e dolce (*I.*) Sadly and sweetly.
Tristezza, con (*I.*) With sadness, melancholy.
Triton (*F.*) } An augmented fourth,
Tritone. } containing three whole
Tritono (*I.*) } tones.
Tritonus (*L.*) }
Tritt (*G.*) Tread, treadle, step.
Trittschuh (*G.*) A place for the foot on the bellows of old organs.
Trochee. A foot consisting of one long and one short syllable, — ˘
Troll. To take part in a catch or round.
Tromba (*I.*) (1) A trumpet. (2) An organ reed-stop of 8-ft. pitch.
 — *bassa* (*I.*) A bass trumpet.
 — *cromatica* (*I.*) A keyed trumpet capable of producing intermediate semitones.
 — *marina* (*I.*) [Trumpet marine.]
 — *sorda* (*I.*) A trumpet whose sound is stifled by the insertion of a mute in the bell.
 — *spezzata* (*I.*) An obsolete name for the bass trumpet.
Trombetta (*I.*) A small trumpet.
Trombone. (1) A large, deep and loud-toned instrument of the trumpet species, with a sliding tube. There are three kinds, the alto, tenor, and bass trombones, and the general compass is a little more than two octaves. (2) A powerful reed-stop in the organ of 8-ft. or 16-ft. scale on the manuals, and 16-ft. or 32-ft. on the pedals.

Trommel (*G.*) Military drum; the big drum.
Trommelklöppel or **Trommelschlägel** (*G.*) Drumstick.
Trommelschläger (*G.*) A drummer.
Trompe (*F.*) (1) A trumpet. (2) A hunting horn.
 — *de Béarn* (*F.*) [Jew's-harp]
Trompette (*G.*) A trumpet.
Trompetenzug (*G.*) Trumpet stop or register in an organ.
Trompette (*F.*) (1) A trumpet. (2) A trumpeter. (3) A reed-stop in an organ
 — *à clefs* (*F.*) A keyed trumpet.
 — *à pistons* (*F.*) A valve trumpet.
Troop. (1) A march in quick time. (2) The second beat of the drum as the signal for marching.
Troppo (*I.*) Too much. *Troppo caricato*, too much loaded, overloaded with ornaments or accompaniment. *Non troppo allegro*, not too quick.
Troubadours. Singing poets who flourished from the eleventh to the end of the thirteenth centuries, in Provence, Toulouse, Dauphiné, and other parts of France, and also in Spain and Italy.
Trouvère } (*F.*) A bard. [Troubadours.]
Trouveur }
Trübe (*G.*) Sad, melancholy.
Trugcadenz } (*G.*) An interrupted or de-
Trugschluss } ceptive cadence.
Trumbscheit (*G.*) [Trumpet marine.]
Trommel (*G.*) [Trommel.]
Trump. A poetical name for the trumpet.
Trumpet. (1) A metal wind instrument of bright and penetrating tone. Its part is usually written in the key of C, with the treble clef, though by means of crooks it may be played in various keys. (2) A reed-stop in an organ, of 8-ft. tone.
 — *marine.* An instrument formed of a triangular chest with a thick gut string. When played with a bow its sounds resemble those of the trumpet.
Tuba (*L.*) (1) A trumpet. (2) A powerful reed-stop in the organ.
 — *major.* } A stop invented by W.
 — *mirabilis.* } Hill, consisting of an 8-ft. reed on a high pressure of wind.
Tucket. A flourish on a trumpet.
Tumultuoso (*I.*) Tumultuous, agitated
Tune. (1.) A melody or air. (2) Just intonation.
Tuning. The adjustment of the sounds naturally produced by any instrument to some standard pitch and to their proper relation to each other.
 — *fork.* An instrument of steel, with two prongs, which when set in vibration gives out a musical sound, used for determining the pitch of the voice and of instruments

Tuning hammer. An instrument for tuning pianofortes or harps.
Tuono ecclesiastico (*I.*) A Church tone.
 — *maggiore* (*I.*) The major key.
Turbæ (*L.*) The chorus part or voice of the multitude in a Passion Music.
Turbinosamente (*I.*) In a stormy, furious manner.
Turca (*I.*) Turkish. *Alla Turca*, in the Turkish style.
Turkish music. Noisy music produced solely by instruments of percussion such as cymbals, gongs, &c.
Turn. An ornament in music formed by taking the adjoining notes above or below the principal note.
Turr. A Burmese violin with three strings.
Tusch (*G.*) A flourish.
Tutta (*I.*) All; the whole. *Tutta forza*, the full power or force; *tutto arco*, the whole length of the bow.
Tutte corde (*I.*) A direction to play on all the strings, instead of *una corda*.

Tutti (*I.*) All. Every performer to take part in the execution of the passage or movement.
Tuyau d'orgue (*F.*) An organ-pipe.
Tuyaux à anche (*F.*) Reed-pipes.
 — *à bouche* (*F.*) Open pipes.
Twelfth. (1) An interval of twelve diatonic degrees, the replicate of the fifth. (2) An organ-stop tuned twelve notes above the diapasons.
Tymbestere (*old E.*) [Tombestere.]
Tympani. [Timpani.]
Tympanon (*F.*) A dulcimer.
Tyro. A learner or beginner in music or any other science.
Tyrolienne. (1) A song accompanied with dancing. (2) Popular songs or melodies in which the *jödl*, *q.v.*, is freely used.
Tzeltzelim (*H.*) [Metzillioth.]
Tzetze. An Abyssinian instrument of the guitar kind.
Tziti. [Titty.]

U.

Uebelklang } (*G.*) Discord, cacophony.
Uebellaut }
Ueberein Stimmung (*G.*) Consonance, harmony.
Uebergang (*G.*) Passage, transition.
Uebermässig (*G.*) Augmented.
Uebung (*G.*) An exercise.
Ugual (*I.*) Equal, like, similar. *Canone a tre voci uguali*, a canon for three equal voices.
Ugualmente (*I.*) Equally, alike, similarly.
Umana } (*I.*) Human; as *voce umana*,
Umano } the human voice.
Umfang (*G.*) Compass, extent; as *Umfang der Stimme*, compass of the voice.
Umkehrung (*G.*) Inversion.
Un } (*I.*) One; as *una corda*, one string;
Una } *una volta*, once, &c.
Uno }
Un peu plus lent (*F.*) A little more slowly.
Un peu retenu (*F.*) A little slower.
Un pochettino } (*I.*) A little, a very
Un pochino } little; as *un pochino più mosso*, a very little more lively.
Un poco (*I.*) A little; as *un poco allegro*, rather quick; *un poco più*, a little more; *un poco ritenuto*, held back a little, slightly retarded.
Una corda (*I.*) With the soft pedal.
Unca (*L.*) A quaver.
Uncoupled. In organ music a direction that the manual or pedal is to be

detached from the row to which it was coupled.
Unda maris. Literally, Wave of the sea. A name given to the *Vox angelica* organ-stop, because of its wavy undulating tone.
Undecima (*L.*) An eleventh.
Undecimole. A group of eleven notes to be played in the time of eight.
Undersong. [Burden.]
Undulazione (*I.*) The tremulous sound produced by violinists by the vibratory pressure of the finger upon the strings.
Unequal temperament. An obsolete system of tuning, by which the keys having not more than three sharps or flats are made in perfect tune at the expense of the more remote tonalities.
 — *voices.* Voices of mixed qualities; those of women combined with those of men. [Equal voices.]
Unessentials. Notes not forming a necessary part of the harmony; passing, auxiliary, or ornamental notes.
Ungeduldig (*G.*) Impatiently.
Ungerader Takt (*G.*) Triple time.
Ungestüm (*G.*) Impetuously, boisterously.
Unharmonischer Querstand (*G.*) [False relation.]
Unison. (1) Having the same number of vibrations; homophonous. (2) Music in octaves for mixed voices or instruments.

Unisono (I.) } In unison, or in
 Unisonous (E.) } octaves.
 Unisonus (L.) }
 Unitamente (I.) Together, unitedly.
 Uno a uno (I.) One by one; severally.
 Unruhig (G.) Restlessly, agitated.
 Unschuldig (G.) Innocently.
 Unterbass (G.) A double-bass.
 Underdominant (G.) Subdominant.
Underdominant-Akkord, the chord of
 the subdominant.
 Unterhalbton (G.) The leading-note.
 Unterleiton (G.) The dominant seventh.
 Untersatz (G.) Sub-bass.

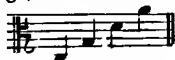
Unterstimme (G.) An under-part.
 Up-beat. The beat of a bar at which
 the hand is raised; an unaccented
 beat.
 Up-bow. The up stroke of a bow.
 Urh-heen. The Chinese fiddle.
 Ut. [Aretinian syllables.]
 Ut bémol (F.) The note C flat.
 Ut dièse (F.) The note C sharp. Ut
dièse mineur, the key of C sharp minor
 Ut supra (L.) As above, as before
Gloria Patri ut supra, the Gloria as
 before.
 Utriculariæ. [Tibiæ utriculariæ.]

V.

Va (I.) Go on; as *va crescendo*, go on
 increasing the power; *va rallentando*,
 go on dragging the time.
 Vacillando (I.) Wavering; uncertain
 Vacillante } as regards the time or
 tone.
 Vago (I.) With a vague, indefinite ex-
 pression.
 Valce (I.) } [Waltz.]
 Valse (F.) }
 Valse à deux temps (F.) A form of
 waltz in which two steps are made to
 each measure of three beats.
 Vamp. To improvise an accompani-
 ment.
 Variamente (I.) In a varied manner.
 Variante (I.) An optional alteration.
 Variationen (G.) Certain modifications
 Variations. } with regard to the
 Variazioni (I.) } time, tune, and har-
 mony of a theme proposed originally in
 a simple form.
 Variato (I.) } Varied, changed, altered;
 Varié (F.) } with variations.
 Vaudeville (F.) A play with songs set
 to popular tunes.
 Veemente (I.) Vehement, forcible.
 Veemenza, con (I.) With vehemence,
 force.
 Velata (I.) Veiled; as *voce velata*, a
 Velato } voice the tone of which is not
 clear.
 Vellutata (I.) From *velluto*, velvet. In
 Vellutato } a soft, smooth, velvety
 manner.
 Veloce (I.) Rapid, swift.
 Velocemente (I.) Rapidly, swiftly.
 Velocissimamente (I.) Very swiftly.
 Velocissimamente (I.) Swiftly.
 Velocità, con (I.) With swiftness,
 rapidity.
 Ventages. The small holes in flutes, &c.
 Ventil (G.) } (1) A valve, by means of
 Ventile (I.) } which brass tubes may be
 made to sound the semitones and tones

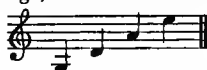
between the natural open harmonics.
Ventil horn, a valve-horn. (2) A con-
 trivance on an organ for shutting off
 the wind from a portion of the registers
 Venusto (I.) Beautiful, graceful, fine.
 Veränderungen (G.) Variations.
 Verbindung (G.) Combination, union,
 connection, binding.
 Vergnügt (G.) Pleasantly.
 Verhallend (G.) Dying away, *decre-
 scendo*.
 Verhältniss (G.) Proportion; *ratio*.
 Verilay (E.), Virelai (F.) [Vaudeville.]
 Verlöschend (G.) Dying away.
 Vermindert (G.) Diminished; as *ver-
 mindeter Dreiklang*, diminished triad.
 Verschiebung (G.) The soft pedal of a
 pianoforte; mit *Verschiebung*, *una corda*.
 Verschwindend (G.) Dying away.
 Verse. (1) Those portions of an anthem
 or service intended to be sung by a
 single voice to a part. (2) A separate
 stanza of a song or a ballad.
 Versette (G.) Short pieces for the organ
 intended as preludes or voluntaries.
 Versetzen (G.) To transpose.
 Versetzungszeichen (G.) Accidentals
 Verspätung (G.) Retardation, delay.
 Verstärkt (G.) [Sforzando.]
 Versummt (G.) Out of tune.
 Versus Pescennini (L.) Nuptial songs.
 Vertatur } (L.) Turn over.
 Verte }
 Verwandt (G.) Related; as *verwandte
 Tonarten*, related keys.
 Verwechselung (G.) Changing; alter-
 ing, as to tone, time, key.
 Verweilend (G.) Delaying, *rallentando*.
 Verwerfung (G.) Transposing
 Verzierungen (G.) Ornaments, decora-
 tions, embellishments.
 Verzögerung (G.) Retardation.
 Verzweiflungsvoll (G.) With despair.
 Vezzosamente (I.) Tenderly, softly,
 gracefully.

Vezzoso (*I.*) Tender, sweet, graceful.
Vibrante (*I.*) Vibrating, tremulous.
Vibrato (*I.*) A tremulous quality of tone.
Vicar choral. Lay vicar of a cathedral
Vide (*F.*) } Open. [Vuide.] [choir.
Vido (*I.*) }
Viel (*G.*) Much; as *mit vielem Tone*, with much tone; *viel bewegter*, much more lively.
Vielle (*F.*) (1) Hurdy-gurdy. (2) Viol.
Vielstimmig (*G.*) For many voices.
Vierfach (*G.*) Fourfold; having four ranks of pipes.
Viergesang (*G.*) Song for four parts.
Vierhändig (*G.*) For four hands.
Vierspiel (*G.*) A composition in four parts; a quartet.
Vierstimmig (*G.*) For four voices or instruments, or in four parts.
Vierstück (*G.*) A piece for four players; a quartet.
Viertelnote (*G.*) Quarter-note; a crotchet, the fourth part of a semibreve.
Viertelston (*G.*) A quarter-tone; half a semitone.
Viervierteltakt (*G.*) Duple time of four crotchets in a bar.
Vierzweiteltakt (*G.*) Duple time of four minims in a bar.
Vif (*F.*) Lively, brisk, quick.
Vigore, con (*I.*) With vigour, force.
Vigorosamente (*I.*) Vigorously.
Vigorouso (*I.*) Vigorous, bold, forcible.
Vigüela (*S.*) A simple kind of guitar.
Villancico (*S.*) A species of song formerly very popular in Spain; motets which are sung during high mass on Christmas-eve.
Villanella (*I.*) A lively rustic dance accompanied with singing.
Villotte (*I.*) The old name for secular pieces in harmony.
Vina [Bina.]
Vinetten (*G.*) Drinking or vintage songs.
Viol. A stringed instrument, a little larger than the violin. It had five or six strings, a fretted finger-board, and was played with a bow.
Viola da gamba (*I.*) One of the larger instruments among a chest of viols. It received its name from being held within the knees of the performer. It had a fretted finger-board and six strings.
— d'amore (*I.*) } An obsolete instru-
Viole d'amour (*F.*) } ment of the violin family. In addition to catgut strings, metal strings were placed under the finger-board, which, by the production of sympathetic sound, gave a peculiar quality of tone to the instrument.
Viola (*I.*) The tenor violin. It has four strings, tuned thus:—



Viola di bordon (*I.*) An instrument of the violin kind, now obsolete.
— pomposa (*I.*) A species of *viola da gamba*, invented by J. S. Bach. It had five strings, the four lower tuned like the violoncello, and the fifth tuned to E. Improved skill on the part of violoncello-players made the *viola pomposa* unnecessary.
Violentemente (*I.*) With passion
Violenza, con } violence.
Violento (*I.*) Violent.
Violetta (*I.*) A little viol.
— marina (*I.*) A stringed instrument
— piccola } similar in tone to the *viola d'amour*.

Violin. The most familiar of all stringed instruments played with a bow. It has four strings, which are tuned in fifths:—



The compass ranges between *g* and *a'''* in ordinary orchestral music; but in solos it reaches four or five notes higher.

— clef. The G clef placed upon the first line of the staff; now obsolete.

— piano. [Harmonichord.]

Violino piccolo (*I.*) A small violin.

— principale (*I.*) Solo violin, or leader. *Violino primo*, first violin; *violino secondo*, second violin; *violino ripieno*, a violin part required only to fill in and strengthen the *tutti*.

Violinschlüssel (*G.*) Violin clef. [French violin clef.]

Violinsteg (*G.*) The bridge of a violin.
Violon (*F.*) The violin. In Germany the same word is used for the double-bass.

Violon de fer (*F.*) [Iron fiddle.]

Violoncello (*I.*) The little *violone*, held between the knees and played with a bow. It has four strings, which are tuned a fifth apart, thus:—



The compass ranges between—



Violone (*I.*) The double-bass.

Virelay (*F.*) [Vaudeville.]

Virginal. A stringed instrument with a keyboard. The virginal, also called spinet, was a precursor of the harpsichord, now superseded by the pianoforte.

Virtuose (*G.*) } A skilled performer on
Virtuoso (*I.*) } some particular instrument, especially the violin.

Vista (*I.*) Sight; as a *prima vista* at first sight.

Vistamente } (*I.*) Briskly, quickly, rapid-
Vitamente } ly; with life.
Visto (*I.*) } Quick, swift.
Vite (*F.*) }
Vitement (*F.*) Quickly.
Vitula (*L.*) The viol.
Vivace } (*I.*) Lively, quickly,
Vivacemente } sprightly.
Vivacette (*I.*) Rather lively.
Vivacezza } (*I.*) Liveliness, vivacity.
Vivacità }
Vivacissimo (*I.*) Very lively.
Vivamente (*I.*) } Lively, briskly.
Vivement (*F.*) }
Vive (*F.*) Brisk, quick, lively.
Vivente (*I.*) Animated, lively.
Vivezza, con (*I.*) With life, liveliness.
Vivido (*I.*) Brisk, lively.
Vivo (*I.*) Alive, brisk, lively, animated.
Vocal. (1) For or by the voice; music intended to be sung. (2) Compositions so written as to be easy and effective for the voice. (3) The "singing" quality of tone obtained from an instrument.
 — score. A score in which the voice parts are written on separate lines.
Vocale (*I.*) Belonging to the voice.
Vocalezzo (*I.*) An exercise for the voice.
Vocalisation. (1) Control of the voice and vocal sounds. (2) Method of producing and phrasing notes with the voice.
Vocalizzare (*I.*) To vocalise.
Vocalizzi (*I.*) Vocal exercises; solfeggi.
Voice (*I.*) The voice; as *voce di camera*, a voice for the chamber, a voice of small quality; *voce di gola*, a guttural or throaty voice; *voce di petto*, the chest voice, the lower register of the voice; *voce di testa*, the head voice, the upper range of the voice, the falsetto; *voce sola*, the voice alone, unaccompanied.
 — *umana* (*I.*) [*Vox humana*.]
Vogelflöte (*G.*) A bird-call, flageolet, or whistle.
Vogelgesang (*G.*) A musical instrument composed of a series of small pipes standing in water, through which the wind had to pass; a *merula*.
Vogelpfeife (*G.*) [*Vogelflöte*.]
Voglia (*I.*) Ardour, desire, longing.
Voice. Sound from the mouth; the tone or character of uttered sounds. Voices are of seven kinds, bass, baritone, tenor, alto, contralto, mezzo-soprano, and soprano. The first four are the voices of men, and the last three those of women.
Voicing. The regulation of the tone and power of an organ-pipe.
Voix (*F.*) The voice.
 — *de tête* (*F.*) The head voice [*Falsetto*.]
 — *humaine* (*F.*) [*Vox humana*.]
 — *celeste* (*F.*) [*Vox angelica*.]

Volante (*I.*) Flying. Applied to the execution of a rapid series of notes either in singing or playing.
Volata (*I.*) A run or division; a light and rapid series of notes.
Volksgesänge (*G.*) Songs of the people
Volkslied (*G.*) A popular song. [*Lied*.]
Voll (*G.*) Full; as *Vollgesang*, with the full chorus; *mit vollem Werk*, with the full power.
Vollstimmig (*G.*) Full-voiced, full-toned.
Vollstimmigkeit (*G.*) Fullness of tone.
Volonté (*F.*) Will, pleasure; *à volonté*, at will.
Volta (*I.*) Turn, or time; as *una volta*, once; *due volte*, twice; *prima volta*, first time; *seconda volta*, second time.
Volta (*I., F.*) An old dance. [*Lavolta*.]
Volteggando (*I.*) Crossing the hands in pianoforte-playing.
Volteggiare (*I.*) To cross the hands.
Volti (*I.*) Turn; as *volti subito*, turn quickly.
Voluntary. An organ solo played before, during, or after any office of the Church; hence, called respectively introductory, middle, or concluding voluntary.
Vom Anfang (*G.*) From the beginning. [*Da Capo*.]
Vom Blatte (*G.*) At first sight.
Vorausnahme (*G.*) (1) Anticipation. (2) Preparation of a discord.
Vorbereitung (*G.*) Preparation of discords.
Vorgeiger (*G.*) Leader; first fiddle.
Vorgreifung } (*G.*) Anticipation.
Vorgriff }
Vorhalt (*G.*) (1) Syncopation. (2) Suspension.
Vorher } (*G.*) As before.
Vorigen }
Vorsänger (*G.*) [*Precentor*.]
Vorschlag (*G.*) Appoggiatura, beat.
Vorspiel (*G.*) Prelude; introductory movement; overture.
Vorspieler (*G.*) A leader or principal performer upon any instrument.
Vortänzer (*G.*) Leader of a dance.
Vorzeichnung (*G.*) Signature, *q.v.*
Vox (*L.*) (1) A voice; as *vox humana* the human voice. (2) A part; as *tres voces*, three parts. (3) A sound. (4) A key. (5) A theme; as *vox antecedens*, the subject of a fugue.
 — *angelica* (*L.*) An organ-stop consisting of two ranks of pipes of small scale and delicate quality of tone, one of which is tuned slightly sharp, in order to produce a wavy and tremulous sound.
 — *humana* (*L.*) A reed-stop in the organ, consisting of a large reed and short tube, intended to imitate the sounds of the human voice.
Vuide (*F.*) Open; as *corde vuide*, open string, on the violin or violoncello.

W.

Wahnsinnig (G.) Frantic, furious, with rage.

Waits or Wayghtes. (1) A species of hautboy; also the players on that instrument. (2) Musicians watchmen who sounded the hours at night. (3) At the present time, bodies of nocturnal performers who sing and play in the streets for some weeks before Christmas.

Waldflöte } (G.) Forest flute; an organ-
Waldflute } stop of 4-ft. pitch, consist-
Waldpfeife } ing of open wood pipes.

Waldquinte or **Waldflötenquinte** is a similar stop one fifth higher in pitch.

Waldbörn (G.) A hunting-horn; a French horn.

Walnika or Walynka (R.) A simple kind of bagpipe used among the Russian peasantry.

Waltz. A dance said to have originated in Bohemia. The time is of triple measure in crotchets or quavers, and consists of eight or sixteen bar phrases.

Walze (G.) A roll; a symmetrical run or division.

Walzer (G.) [Waltz.]

Wankend (G.) In an uncertain, hesitating manner.

Wasserorgel (G.) Hydraulic organ.

Wechselgesang (G.) Responsive or antiphonal song.

Wechselnote (G.) In counterpoint, proceeding from a discord by a skip.

Wehmuth } (G.) Sadness, sorrow.
Wehmüthigkeit }

Wehmüthig (G.) Doleful, sad, sorrowful.

Weich (G.) (1) Minor. (2) Soft and rich.

Weight of wind. [Wind gauge.]

Weihnachtslieder (G.) Christmas songs; carols.

Weinend (G.) With weeping, wailing.

Weisse Note (G.) White note; a minim.

Weite Harmonie (G.) Dispersed harmony.

Welsch harp. [Harp.]

Wenig (G.) Little; as *ein wenig stark*, rather loud.

Wesentlich (G.) Essential; as *wesentliche Septime*, essential or dominant seventh.

Wheel. The refrain or burden of a ballad.

Whiffer. A wand-bearer to head a procession; a fifer.

Whistle. (1) Tin whistle, penny whistle.

The common wood or tin *flüts-ä-bet* having six ventages. (2) To make a musical sound with the lips and breath, without using the vocal cords.

Whole note. A semibreve.

Wie aus der Ferne (G.) As if in the distance. [Lontano.]

Wie oben (G.) As above.

Wiederholung (G.) Repetition.

Wiegenlied (G.) A lullaby; a cradle-song

Wild (G.) Furious, wild.

Wind band. (1) A military band. (2)

The wind instruments of an orchestra.

— **gauge.** [Anemometer.]

— **instrument.** A musical instrument whose sounds are produced by the breath of the player, or by means of a pair of bellows.

— **trunk.** The receptacle which feeds the wind-chest in an organ.

Windharmonika (G.) [Æolodion.]

Windlade (G.) The wind-chest in an organ, from which the air is admitted to the pipes.

Wirbel (G.) (1) A peg of a violin, &c.

(2) The stopper of a closed organ-pipe.

(3) **Wirbelstock**, a sound-board into which pegs are fixed. (4) **Wirbeltanz**, a whirling or circular dance.

Wolf. (1) The bad effect produced when playing in certain keys on an organ tuned to "unequal temperament." (2) Some particular note often found on a violin, violoncello, or other stringed instrument, the intonation of which is not true.

Wood wind or Wood wind-band. The flutes, oboes, clarinets, bassoons, and instruments of their nature, in an orchestra.

— **stops.** Organ-stops, the pipes of which are of wood.

Wrest. The old name for a tuning hammer.

Wrist guide. [Chiroplast.]

Würde (G.) Dignity; as *mit Einfalt und Würde*, with simplicity and dignity.

Wuth (G.) Rage, fury, madness.

Wüthend } (G.) In a furious raging
Wüthig } manner.

X.

Xānorphica. A key-violin. An instrument somewhat like the tetrachordon, invented by Röllig (1761-1804), the sounds of which were produced by bows set in motion by a pedal.

Xyloharmonica. } An harmonicon con-
Xylosistrum. } sisting of graduated
blocks of wood, struck with hammers,
acted upon by keys.

Xylophone or Xyloorganum. [Lignum Psalterium.]

Y.

Yang kin. A Chinese instrument with brass strings, which are struck with hammers, like a dulcimer.

Yo. An Indian flute.

Yue kin. A guitar called by the Chinese "moon guitar."

Z.

Za. Formerly a *solfeccio* name for B♭.

Zaleo. A Spanish national dance.

Zampogna (I.) A bagpipe in use among Italian peasants. A rough-toned reed instrument without a bag is also called zampogna or zampugna.

Zaner. [Zummarah.]

Zanze. [Ambira.]

Zapatadeo (S.) A dance in which the heel is struck violently on the ground to mark the rhythm.

Zarabanda (S.) [Saraband.]

Zarge (G.) The sides of instruments like the violin or guitar.

Zart (G.) Soft, delicate; as *mit zarten Stimmen*, with soft stops; *sehr zart*, very soft.

Zartflöte (G.) A delicate-toned flute.

Zartheit, mit (G.) With tenderness, delicacy.

Zärtlich (G.) Softly, delicately.

Zarzuelas (S.) A sort of drama, said to have been first produced at Zarzuela in the time of Philip IV.

Zeichen (G.) A musical sign, note, or character.

Zeitmass (G.) Time, measure.

Zèle (F.) } Zeal, energy.

Zelo (I.) }

Zelosamente (I.) Zealously, ardently, earnestly.

Zeloso (I.) Zealous, energetic.

Zergliederung (G.) Literally, Dissection. The reduction of a subject to its component figures, in order to expand it by their repetition.

Zerstreut (G.) Dispersed, spread, open; as *zerstreute Harmonie*, dispersed or open harmony.

Ziemlich (G.) Moderately; as *ziemlich langsam*, moderately slow.

Zierlich (G.) Gracefully, elegantly.

Ziffern (G.) To cipher.

Ziganka. A dance popular among the Russian peasantry, similar in its figures to the English country-dance.

Zikrs. Religious dances of the dervishes in Egypt.

Zingaresca. A gipsy song or dance.

Zinke (G.) } [Cornet (1).]

Zinken (G. pl.) }

Zither (G.) Cithar. A flat stringed instrument, having brass strings played with the thumb of the right hand while the melody is brought more prominently

out by the use of a plectrum. They are also made so as to be played with a bow.

Zitternd (G.) [Tremolando.]

Zögernd (G.) *Ritardando.*

Zoppa (I.) [Alla zoppa.]

Zourna. A kind of oboe used in the East

Zufällige (G.) Accidentals.

Zufolo (I.) A flageolet or whistle.

Zug (G.) (1) A drawstop in an organ.

(2) A pedal of a pianoforte.

Zugwerk (G.) The mechanical appliances of an instrument.

Zuklang (G.) Unison, consonance.

Zummarah. An Egyptian wind instrument. [Bassoon.]

Zunehmend (G.) [Crescendo.]

Zunge (G.) (1) The tongue of a reed-pipe. (2) The metal tongue in the reed of a harmonium.

Zurna. A Turkish wind instrument, similar in character to the oboe.

Zurückhalten } (G.) [Retardation.]

Zurückhaltung }

Zusammengesetzter Takt. (G.) Compound time.

Zusammengesetzt (G.) Compound.

Zusammenklang (G.) Harmony, con-

Zusammenlaut } sonance.

Zweifach (G.) (1) Twofold. (2) Having two ranks of organ pipes. (3) Compound intervals.

Zweifacher (G.) A dance having alternate triple and duple time.

Zweigestrichen (G.) Having two strokes.

Zweihändig (G.) For two hands.

Zweistimmig (G.) For two voices or parts.

Zweiunddreissigtheilnote (G.) A demisemiquaver.

Zweivierteltakt (G.) Two-four time, 2/4

Zweizweiteltakt (G.) Two-two time, 2/2

Zwerchflöte (G.) The German flute *Flauto traverso.*

Zwerchpfeife (G.) The piccolo flute, or fife.

Zwischengesang (G.) An interpolated song.

Zwischenräume (G.) The spaces of the stave.

Zwischensatz (G.) An episode.

Zwischenspiel (G.) An interlude played between the verses of a hymn or choral.

Zwölfachteltakt (G.) Twelve-eight time.

Zwölfsaiter (G.) [Bissex.]

Zymbel (G.) [Cymbal.]

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